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# THE Choral Journal

SEPTEMBER 1975

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION

# RICHMOND MUSIC PRESS, INC.

## *New Releases*

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Choral Concepts

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## *From the* Executive Secretary's *Desk*

### CONTINUING MEMBERSHIP

This year brings ACDA's move into Continuing Membership which entitles each new and renewing member a full year's membership in the organization, regardless of date of joining. For this office it has meant the task of adding necessary information to each of more than 6,000 cards so that in coming months your Dues Notice will reach you on newly designed forms. The two letters in the code above your name designate the month your membership expires: JA, FB, MR, AP, MY, JU, JL, AU, SP, OC, NV and DE. Dues notices will be mailed at least 6 weeks prior to expiration date to allow you time to renew your membership and not miss any of **The Choral Journals** which will cease the month following your epxiration date. Since back Journals will not be available, be sure to forward your payment in time to assure continuation of the Journal. Journals for new and renewing members received after the expiration date will begin with the month following payment of dues.

Should you have any questions, be sure to contact this office and above all be sure to notify us immediately of any change of address. Since the Journal is mailed as second class mail, it cannot be forwarded until we have your correct new address. Should you know of any member not receiving the Journal, ask them to contact this office. We are here to serve you if you will keep us informed of your proper address at all times.

### ACDA BICENTENNIAL

A second insert on the ACDA Bicentennial Celebration is contained in this issue. In forwarding your declaration of interest to Harold A. Decker's office, be sure to include your return address, so they may keep in touch with you. Applications for housing will appear in several issues of **The Choral Journal** beginning in January to give you ample time to plan participation in the Celebration at the National Music Camp at Interlochen, Michigan. A continuous series of articles on various aspects of the Celebration will be featured in this year's Journals.

### BOYS AND CHILDREN'S CHOIRS

At the summer meeting of the ACDA Board of Directors at Dallas it was decided to eliminate the categories of Elementary and Youth Choirs and replace them with a committee titled Boys and Children's Choirs. Jerome L. Wright, President of the Boys and Children's Choir Directors Association, was designated as chairman of the committee to serve with Ken Howard, Waco, Texas, and George Bragg, Fort Worth, Texas, heads of the former committees Founder and Director of the Northwest Boys Choir, Wright's address is 15420 195th Street NE, Woodinville, Washington 98072.

### 1977 CONVENTION CHAIRPERSONS

President Mathis has announced the appointment of H. Royce Saltzman, Northwestern Division president, as the National Convention Chairperson for 1977 and Jane S. Hardester, past president of Western Division, as Program Chairperson. The Convention will be held March 3-5, 1977 at the Fairmont Hotel at Dallas.

### JOURNAL SUBSCRIPTIONS

Due to constantly rising costs of publication and mailing, new rates for subscriptions to **The Choral Journal** will be announced during this year. Subscriptions are limited to Institutions and Public Libraries only, since the Journal is published for ACDA members exclusively. Ample time will be allowed for Subscription Agencies to comply with the new rates and all existing subscriptions will be completed prior to changing rates.

—***—

Your Executive Secretary had the privilege this summer of personally presenting invitations to the ACDA Bicentennial Celebration to outstanding Choral Directors in France, Germany, Austria and England during his European trip. Rehearsals and performances heard included the Gaechinger Kantorei, the Figuralchor of the Gedaechniskirche, with some 100 additional singers, rehearse and perform a Bach Cantata, and the Hymnuschorknaben all of Stuttgart, the ACDA-CIR Symposium choir perform the Beethoven Missa Solemnis and the Mozart Mass K 115, the Vienna Philharmonic, the monks at Solesmes Monastery in France, and the London Bach Choir with Paul Steinitz.

**Be sure to notify us if you have any CHANGE OF ADDRESS**

## VIENNA SYMPOSIUM HAS SUCCESSFUL CONCLUSION

Commenting on the Beethoven **Missa Solemnis,** presented June 28 at the conclusion of the ACDA-CIR Symposium, the Presse critic wrote, "I am glad to alter my report concerning the Festwochen (Festival week) performance of Beethoven's Missa. It does not concern the rarity of the presentation — two performances within one week sneer at statistics — but the ability to perform the Missa, which I thought could only be presented by a professional choir. The six combined College and University choirs mastered the enormous work of art very well and therefore made me almost change my mind.

"I say almost because I think their penetrating power would have been a little too modest in a regular concert hall. But all desires were satisfied in the Festsaal of the Old University where Joseph Haydn listened in 1808 for the last time to his "Schoepfung" and, after a self-conscious beginning, the choir became an assured performing group.

"We have to congratulate Guenther Theuring as the leader of the Symposium, who offered once again a brilliant accomplishment. And once again we had to admire the USA because of their College choirs, the extension, density, and quality of this beautiful kind of music making as well as the motivation and energy of these young people. (It could only occur in Vienna that a few years ago an academic choir was criticized because of its high standard.)."

Choirs and their directors attending the Symposium were from the University of Delaware, Newark, Peter J. McCarthy, director; University of South Alabama, Mobile, Malcolm Griffin, director; Westminster College, Salt Lake City, Utah, David H. Williams, director; Bethel College, Newton, Kansas, David H. Suderman, director; Agnes Scott College, Decatur, Georgia, Theodore Mothews, director; and the San Mateo Chorale, San Mateo, California, Galen Marshall, director.

Several teachers attending the Symposium conducted a select choir in a Mozart Mass in C (K 115) at the Eisenstadt Cathedral on Sunday, June 29, which was followed by a visit to the Esterhazy Palace, Haydn's home, and the Bergkirche where Haydn performed many of his masses. ❖



# *Random Thoughts*

## FROM LOU DIERCKS

### THE OPEN THOAT

In my fifty and more years working with singers I have often found the statement "Open Throat" misunderstood. The misunderstanding resulting in real vocal problems for many singers. I agree the throat should be open, but we should perform or act in such a way that the **result** is an open throat. We don't open it — we **allow** it to open.

There are some ways of thinking and 'behaving' which tend to bring about an open throat. Proper habits of breathing, posture and "thinking" a vowel are necessary. Proschowski the renowned teacher of the 20's through the 50's insisted that every vowel had a different "breath form". This was clinically substantiated. In more simple terms this can be stated thus, "Don't inhale and **then** decide what you are going to sing or "Inhale the form of your first vowel". This allows the form to **happen.**

Thinking the vowel as free form and then inhaling through this free form allows the throat to find its own stance or form.

Actually the singer will soon find himself or herself also inhaling the **color** of vocal tone appropriate as well as the pitch.

As you try to learn to get out of your own way there are several other ideas which may help. Remember the extrinsic muscles of chewing, sucking and (especially) swallowing should be discouraged from taking over.

Do not use jaw action if the tongue can perform the act. Try to say "Yah Yah Yah" by finding on the first yah the ideal jaw depth for the sound ah then use the tongue rather than moving the jaw to articulate subsequent yahs. Try saying "Allelujah, Allelujah, Allelujah" using this idea. Note that you already have a good final ah on your first Allelujah, and if you have reduced the chewing action of your jaw you are already in position for the ah of the second Allelujah - etc.

Knowing 'why' you should perform in a given way helps one to discover the 'how' of it.

EDPRESS

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R. WAYNE HUGOBOOM, Managing Editor

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***short subjects***



***cover picture***

**Scene from Interlochen, Michigan, site of the 1976 ACDA Bicentennial Celebration.**

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# President's Open Letter To the Membership

At the midsummer meeting of the Board of Directors of ACDA several interesting changes and developments were discussed and enacted upon which should be brought to your attention. More detailed stories will be carried during the next several months in the *Choral Journal* so what follows is only the briefest of resumes.

1. Under the leadership of Harold Decker Bicentennial Celebration planning continues at an exciting pace. The singers representing each state and our friends from other countries who have already accepted the invitation to join us at Interlochen lead to the conclusion that the only thing missing in the planning is you. Complete the reservation blank to be found elsewhere in this issue, being sure to include your return address, and mail it in. It's a long time to wait for the next celebration if you miss this one.

2. Plans for the greatest division convention known to a musical organization are firmly set and dates and places have been published in the *Choral Journal*. Mark the dates on your calendar. May I suggest if the date for your home division doesn't fit your schedule you consider attending another division? Perhaps you might find time to attend more than one division convention. They are all worthy of your presence for each is a unique learning experience.

3. The membership of our association continues to grow but there are ACDA members who seem to believe they have joined a secret fraternity. Do your friends a favor and let them know the professional and social values of our organization. President elect Walter Collins is heading a campaign to inform all choral directors about the worth of ACDA. He will be most willing to aid you should you have questions.

4. The focus on boy and children choirs has been given new clarity through the foresighted leadership of Jerome Wright, Ken Howard and George Bragg. These men have helped to bring a new vitality to this important part of choral singing. We encourage choral musicians who have this interest as a high priority to become involved as the ACDA develops service projects in this area.

In coming months I hope to bring to your attention other significant happenings within our organization that are catholic in scope. In turn, I welcome your suggestions.

Sincerely,

Russell Mathis

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# WHERE ARE WE GOING?

FRANK POOLER

This article was originally presented as a talk at the Third National Convention of the ACDA in St. Louis, March, 1975. Frank Pooler is a Professor of Music at California State University, Long Beach.

It is my belief that conductors and singers can look ahead with anticipation and excitement to a great number of expressive avenues that will be expanding for us.

I am not clairvoyant. The only means known to me of making reasonable guesses about the future of the choral art is to examine a few germinal, present-day tendencies and attempt to project them into the next few years. Six choral trends now with us in varying degrees of development will, in my opinion, undergo considerable growth and become an important part of the choral future. They are choralography, group improvisation, audience involvement, trans-ethnic repertoire, mechanical aids in the choral rehearsal, and a growth in the use of all-state sight singing choruses.

An awareness of visual interest has prompted many choral directors to experiment with a myriad of extra-musical devices, most of them borrowed from the opera chorus. Costume changes, lighting, and choreography are becoming regular features of many choral activity programs. Some choruses dance and sing simultaneously, usually to the detriment of the sound. Other groups are divided with a portion of the ensemble singing as the remainder dance. In either instance, I have usually observed little or no relationship between the text and the movement. However, two Swedish composers, Eskil Hemberg (1) and Jim Bark, (2) and their Danish colleague, Bent Lorentzen, have successfully used the entire chorus in relating sound to movement. Lorentzen's influence is especially felt by an increasing number of conductors who have read and worked with his handbook on choral drama. (3)

Gail Shoup, of California State University at Long Beach, has devised several intriguing schemes which involve the entire chorus in a kind of expressive movement which heightens textual meaning and in no way interferes with the full and free use of the vocal mechanism. He has coined the word "choralography" to describe this interesting combination of mime and singing. (4) Shoup's choralography is based on the texts of choral works whose composers never imagined this added dimension. Several of these composers, upon seeing the final report, have expressed enormous interest and satisfaction.

New compositions in which choralography and music are equal partners in the compositional process have recently been published and an interesting, simple notation system is evolving. (5) These works presume that the theatrical and musical elements are inseparable and the ideal performance of the music already embodies the performance of the drama.

Kent Miller, writing his predictions about music in the year 2000 A.D. states that "improvisation, the imagination revealed by a performer, has moved to the core of the performing arts with traditional classical literature now used for individual or group improvisation." (6)

Today in many vocal circles, improvisation is synonymous with solo or ensemble "scat" singing. Clinics and workshops that feature "scatting" are popular, especially with devotees of swing and show choirs.

Another type of vocal improvisation is currently undergoing experimentation. This is Orff-inspired group improvisation on traditional and invented scales. Scale improvisations are also being used in conjunction with choral movement, particularly in processionals and recessionals.

Composers John Carter (7) and Jerry Davidson, (8) to name only two, have recently published small works that are musically interesting and serve also as etudes in the development of improvisational techniques. These pieces place groups of singers throughout the concert area who relay antiphonal solos, clusters, sprechstimme, and rising and falling glissandi to one another in an exciting choral dialogue.

A few Scandinavian composers have devised improvisations for chorus and several instruments. These employ spatial dimensions and some use is also made of theatrical elements. With this thrust, I can't help but believe that vocal improvisation will become increasingly prominent, adding yet another texture to the programming of venturesome choirs.

Elaine Brown recently described a situation where her choir moved down off the stage into the audience and, "in a dignified but carefully planned way, involved the audience in singing with us." (9) Then they returned and resumed the concert on stage.

The Australian composer Malcolm Williamson has written a set of pieces for audience alone. (10) The audience sings, moves, and acts to the accompaniment of a small orchestra. Williamson has space and remoteness of the Australian landscape. There are a number of other Australians who reflect an Asian point of view. This music should vastly enlarge our perspective.

The choral rehearsal of technically difficult music through the use of four-channel tape recording is now with us. Timothy Adams describes how four-channel tapes are used to introduce difficult music within the choral rehearsal. (15) These tapes are later used by the choral singer for private practice. They contain only pitch and duration information, ingredients which usually remain identical from one performance to another. The expressive elements of diction, inflection, tone quality, phrasing, and balance are not on the tape, but are left to be worked out by the conductor and the singer.

The rehearsal of the future will also witness experimentation with microphone placement above the choir. The ensemble sound will then be amplified through a series of monitors surrounding the chorus. For the first time, a singer will be able to hear the entire choir from the same vantage point as the director. I foresee a growing use and expansion of these kinds of mechanical aids in the years ahead.

High school conductors are becoming concerned because their talented singers who can sight-sing are not receiving sufficient exposure to the choral literature. In Florida an All-State Sight-Reading Chorus is auditioned and selected by choral directors throughout the state. Uniform, graded sight-singing examinations are used to select the eighty finest readers. This group spends two and one-half days with a conductor-clinician who takes them through the widest possible variety of vocal compositions from all style periods. These singers confront more literature than they might experience in four years of their normal high school choral activity.

These reading choirs should, in my opinion, appear in more of the all-state clinics and eventually at our own National ACDA Convention.

Yes, a great number of interesting and expressive avenues will be opening to us. It is my hope that we will have the curiosity and boldness to explore all of them in order that we may share with our singers the joy of an expanding technique and repertoire that will enable us to grow musically as we become at home with all that the future of the choral art holds in store for us.

### FOOTNOTES

1. Eskil Hemberg, **Eighteen Movements** (Stockholm: Edition Wilhelm Hansen, 1969).

2. Jan Bark, **Nota** (Stockholm: Edition Wilhelm Hansen, 1967).

3. Bent Lorentzen, **New Choral Dramotics** (New York: Walton Music Corporation, 1973).

4. Gail Shoup and Frank Pooler, **Choralography — An Experience in Sound and Movement** (New York: Walton Music Corporation, 1975).

5. **Ibid.** The notational system devised by Brent Pierce for **The Solitude of Space** and **Who Are You?** in this collection is of particular interest.

6. Kent Miller, "Life, Music, Education A.D. 2000," **Music Educators Journal**, (December 1974), p. 61.

7. John Carter, **Psalm 100** (New York: Walton Music Corporation, 1974).

8. Jerry Davidson, **Mad Madrigals** (New York: Walton Music Corporation, 1974).

9. Carole Glenn, "In Quest of Answers," **The Choral Journal** (December 1974), p. 22.

10. Malcolm Williamson, **The Moonrakers** and **The Stone Wall** (New York: Boosey and Hawkes, 1967). These pieces were published as children's operas.

11. Brent Pierce, **The Sermon on the Mount** (Manuscript).

12. Dale A. Craig, "Trans-Ethnic Composition," **Numus West** (6-74), p. 49.

13. Anita Heppner Plotinsky, "The Published Vocal Works of Paul Ben-Haim," **Research Memorandum No. 112** of **The American Choral Foundation, Inc.** (November 1973).

14. Peter Sculthorpe, **Sun Music II; Night Piece; Morning Song for the Christ Child; Rites of Passage Chorales** (London: Faber Music, 1966; **Rites of Passage Chorales**, 1972).

15. Timothy A. Adams, "Choral Music in Curriculum, An Experiment in Choral Training," **The American Choral Review** (July 1973), pp. 14-21.

# Community Boy Choirs In The United States Today

**D. C. RHODEN**

Dr. D. C. Rhoden teaches music in the Oconee County Intermediate School in Watkinsville, Georgia. He is a member of the National Standing Committee on Boy Choirs for the A.C.D.A., has done extensive research in the area of Boys Choirs and has served as a consultant in this area. He holds the Doctor of Philosophy degree from the Florida State University where he was a student of the late Irvin Cooper and studied conducting with Richard Burgin.

This paper was presented as part of the session on Youth Choirs:
"The Child Singer: Past with A Future" at the National A.C.D.A. convention in St. Louis, 1975. It was presented by Dr. D. C. Rhoden.

* * *

The tradition of "singing boys" can be traced to antiquity and was included in Greek and Hebrew cultures. Boy Choirs are among the oldest of youth organizations, their origin traced as far back as the reign of Pope Sylvester A.D. 314-336. In America, boys sang in choirs before the United States was formed. Loosely organized choirs were known as early as 1700 and vested choirs as early as 1798.

Boys choirs of a secular or community nature appear to have had their main beginnings around 1900 with the Roney Boys of Chicago. After that time, numerous other choirs of this nature were begun; and the number has increased notably since that time.

One source has estimated that there are between 2000 to 4000 boy choirs of varying kinds, in the United States today. It is felt, however, that this figure is quite high and a more reasonable estimate would be around 400 based on figures obtained through several recent research projects. Research in the area of boy choirs tends to support the theory that boy choirs are assets to the communities they serve and to the participants thereby making their perpetuation and continued growth desirable.

This status report is based on a recent research project undertaken to determine operative procedures and the state of boy choirs related to certain communities in the United States. The study sought to identify some of the characteristics of these community-related choirs, to determine their make-up, operational structure and procedures. It also sought to determine benefits derived from participation in these choirs on the basis of empiricism in the form of subjective views from directors, parents, choristers, and alumni.

For the sampling of choirs used in the research project, a master list of 225 boy choirs was made from choirs known to fit the criteria of the survey. Two hundred fourteen sets of questionnaires were mailed to those on the final master list, and eleven choirs were visited personally and surveyed. A total of 76 replies or 31% of the surveys were returned, from which was finally drawn a sample population consisting of 64 choirs which met the requirements of the survey. The remaining 23 did not fit the exact requirements for one reason or another. The 64 choirs comprising the final sample population responded in varying degrees of completeness to the questionnaire.

Boy choirs have been formed for a variety of reasons. Some of the reasons given for initiating boy choirs were:

1. Training of choristers for church services.
2. Providing boy singers for stage productions.
3. Giving exceptionally talented boys an opportunity to experience the finest in concert performance and the best in vocal literature.
4. Providing boys with opportunities for singing not offered by school or church choirs.
5. Augmenting or supplementing school musical activities.
6. Providing a varied experience and an alternate to other activities sponsored by boys organizations.

In instances where boy choirs had been in existence but had terminated operations, some of the reasons given for these terminations were:

1. Lack of adequate finances.
2. Lack of support from a sponsor.
3. Lack of community support.
4. Lack of adequate leadership.
5. Lack of support from parents.
6. Poor organization.
7. Inadequate transportation.

Boys choirs in this country tend to fall into several categories.

(1) Many of these choirs are directly related to the music ministry or choir school of a local church or parish and perform no other function for the community at large than providing music for a regular or occasional worship service or musical training for the boys of the parish. Of these choirs, the ones in non-liturgical churches tend to be all treble choirs while the ones in liturgical churches tend to be mixed voices, SATB of men and boys.

(2) Other boy choirs or boy choruses are directly related to the music program of specific public and private schools or school districts. In some cases a boys choir will be part of the regular school curriculum or used as an added enrichment feature which draws participants for membership due to its special nature. Other choirs are used by the school district supervisor as an "honor unit" or special choir which incorporates the better voices from several schools in the district, or boys chosen by special audition. In some cases, the school music supervisor himself directs these groups.

(3) Some boy choirs were directly related to the activities program of a YMCA or Boys Club.

(4) Some came under the sponsorship of colleges or universities and were often sponsored by the music departments of these institutions.

(5) Other boy choirs were community-related groups sponsored by organizations in the community with the help from community funds such as the United Fund. A number of choirs that were not parish choirs had some relationship to churches in that they had their beginnings as a church choir but later became independent. It is obvious that civic clubs have played an important part in the enrichment of their respective communities through sponsorship or assisting boy choirs, and it seems highly probable that they will continue to be an important source of support in the future.

In the choirs surveyed, ages of the boys ranged from six years to 18 years with the majority of the choirs composed of boys within the six year age span of nine to 14 years. Nearly all choirs showed a racial balance which reflected the ratio of that community. Membership in boy choirs was passed primarily on a boy's ability to meet audition and interview requirements, but a few choirs accepted all boys without restrictions. Audition procedures and requirements varied widely from minimal to highly competitive. Boys were recruited from public and private schools in the community; from boys who responded to public announcements and membership appeals; from memberships of boys clubs and YMCAs; church parishes; from recommendations of teachers; other choristers and alumni; and other sources.

In auditioning prospective choristers, directors tended to seek boys having good voice quality and aural discrimination. They also sought boys possessing extra musical qualities such as good scholarship and good citizenship.

Attendance rules in all cases were strict and provided for minimal excused absences and no unexcused absences, demanding maximum effort and dedication from both boys and parents. A policy of self-discipline was generally sought and achieved in most cases, and the choirs

had few discipline problems. Most choirs had boards of trustees or directors to guide policy making, management, and financial operations. In many cases, the organizational structure was a part of the sponsoring organization, and there was no separate organization for the choir.

Choirs were funded from various sources, but the main source of income was from concert fees, ticket sales and honoraria. Another main source of revenue was donations from friends, sponsors and patrons. The choirs surveyed had budgets ranging from $800 to $137,000 per year. Tuition fees levied on choristers ranged from $35 to over $200 per nine month year. Per capita expenditures for some choirs ranged from about $23 per chorister to about $300 per chorister per season.

Choir enrollment ranged from 15 to 250 with the average numbering 66 members per choir. The number in the various concert units varied from 15 to 134, but the average number in performing units was 38. Each choir adopted a rehearsal schedule most suitable to its own needs, but more choirs rehearsed on the first half of the week, and most choirs met after school in the afternoons. Rehearsal times ranged from 45 minutes to 15 hours weekly, but most choirs rehearsed from one to two hours weekly. Many met three to four hours weekly.

Many of the choirs used summer camps for training purposes, and the length of these varied from one-half day to eight weeks. Repertoire for boy choirs varied widely from totally sacred to all popular. Some choirs performed mostly lighter type music of a popular nature while others carried out an extensive performance schedule which included the greatest in masterworks and serious music. Many choirs were responsible for adding new works or arrangements to the literature through their programs of commissions and sponsorship. Many of the directors themselves made contributions in this area.

Although boy choirs are primarily musical organizations with performance as a prime objective, it was felt by most directors that boy choirs benefited the participants in extra-musical development to a degree. Boy choirs were described as beneficial to boys; socially, scholastically, physically and in maturation and citizenship. Boy choirs were also felt to be important to the boys' emotional, musical and aesthetic development.

Boy choirs were considered assets to the communities which they served and provided aesthetic and educational enrichment programs for the participants and those affected indirectly. Generally, boy choirs filled needs in the communities which might have been lacking in the general educational experience not offered by other organizations and adding this unique activity to the community's cultural life. They served as invaluable public relations agents promoting their communities or sponsoring organizations and spreading good will and a good image both on tour and locally.

In listing the necessary prerequisites for a successful boy choir, the prime requirement was felt to be a fully qualified director. This was listed as the key to success in boy choir work. To complement an adequate and qualified director, it is necessary to have bright, talented and interested boys with parents who will support them in their efforts. This coupled with good organization, well planned goals, knowledge of how to achieve ade-

quate financial backing and community support should spell success in most instances. Boy choirs are possible in any town or city if most of these conditions are met.

According to the parents, the prime reason that boys joined boy choirs was that they liked music and enjoyed singing. The fact that these choirs were composed entirely of boys and not mixed according to sex was considered important. The appeal of an all male group at this age in a boy's life is significant.

A number of the choirs were of the "all city" type or honor choirs which were directed by music supervisors in a local public school system. This operational scheme appeared to be quite effective from an organizational standpoint in that the music supervisors had adequate help from teachers and usually received needed support from the community and school systems by virtue of their positions. They were in an excellent vantage point for recruiting boys, with direct access to the schools of their districts. It would appear that this method would be very attractive to other school music supervisors in communities where there is no boy choir activity.

Directors felt that boy choirs provided equal if not superior opportunities for boys to learn self discipline, teamwork, cooperation, esprit de corps, and other similar traits often associated with athletics and sports. It was also noted that most of the choirs emphasized athletics and the overall development of the boys as well as musical development.

If the boy choir is to advance and grow in this nation, one of the primary needs is for development of qualified leadership. Directors of these groups must meet the necessary qualifications described above. Although both are necessary for success, interest and willingness alone are not sufficient. It would be advantageous if highly qualified and highly skilled professional boy choir directors would make available more of their empirical knowledge on the subject of contemporary boy choir techniques and training. There are few opportunities to study boy choir work, but efforts in this direction have been made. There is a need for continuing exchange of ideas and information concerning boy choir techniques and procedures and a need for increased opportunity to study this work on an organized basis. Such opportunities for study have been sponsored by the Texas Boys Choir of Fort Worth and are available annually at such training courses as the "Wa-Li-Ro Choir School" in Ohio and a training course sponsored by the Royal School of Church Music sometimes held in Princeton, New Jersey.

Commenting on the value of boy choirs, Alec Wyton, former master of the cathedral choirs of the Cathedral of St. John the Divine in New York, stated:

"I think that the overall educational value of a professionally run boys choir is incomparable. It seems to me that the educational system nowadays is very short on matters of discipline and "in-depth" achievement, and I still believe that these things are fundamental training for an effective human being. I know of no other experience in which so much emphasis is laid upon the basic values of punctuality and reliability and a general sense of responsibility to a cause much greater than one's self. The musical and literary benefits are of course obvious, particularly in the

# IN QUEST OF ANSWERS

**CAROLE GLENN**

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At one time in our choral history the element of blend was extremely important in the minds of our country's choral conductors. One particular school of thought felt that to be absolutely in tune a choral group must be balanced perfectly. Therefore, everyone must sing in exactly the same way so that they would blend. The over-all sound of the group was more important than the individual voice. On the other hand, followers of another school of thought were primarily interested in the vitality of the individual voice, and the blend of the group was secondary in importance. The expression of the individual was fundamental. How does our conductor feel today about blend? Has his attitude changed greatly? Does he still conform to earlier schools of thought?

Also, in terms of blend, what does the conductor do when he has a soloist whose voice is well developed in a group of singers whose voices are comparatively less developed? Should the conductor deprive the soloist of a choral experience? Should he have his other singers imitate the soloist or should he have the soloist bring his voice down to the level of the other singers? Can the conductor make some sacrifices in the area of blend for the sake of the soloist? And can the soloist learn to gear into the group when necessary without harming his voice? The following questions were asked:

**(a) Do you have any preferences in terms of blend?**

**(b) In terms of blend, how do you handle an outstanding solo singer in a choral situation?**

**Elaine Brown** — Singing City, Philadelphia, Pennsylvania

(a) I don't have a particular kind of sound in mind. I like to hear a sound which comes out of realizing the music, its style, and its intent as far as the composer and period are concerned. I think many times this question is glibly answered. Too many choral conductors feel that their groups should sing everything the same way for the sake of blend. A particular, all-purpose sound for a choir seems very wrong to me. I am concerned with a good sound which blends, is tuned, and is balanced between involvement and detachment so that the singers are always thinking and listening. If they think Baroque or Renaissance or whatever, and are still involved, the song sings them. The voice obeys what is asked for of the understanding. Blend can't be divorced from the music to be sung; it isn't a purely technical thing, an end in itself.

(b) I think if he is a fine solo singer, he should not stand out. Good singing is good singing whether a person is singing with someone else or alone. The choral discipline will give the singer the concept of the "cooperative" venture without changing his voice production.

**Harold Decker** — University of Illinois, Urbana, Illinois

(a) I think blend is as much a psychological thing as a physical thing. A person must be chorally alert and aware in a section so that he does not stand out. Blend is also a physical phenomenon in that a person must produce the voice freely; he must be able to produce sounds which are pleasing and coordinated. When everybody releases the sound freely and with a concept of similar pronunciation and enunciation, then I think there **is** a blend. I don't believe in creating blend for blend's sake; it must be a result rather than a cause. I think there was a period of time in this country when conductors were primarily interested in blend. Then we heard a false sound. I think that today there is more variety in a choral program, and that there is more blend in **certain** things than there is in others. If everything sounds the same, then you have nothing. We should encourage differences sometimes to get a wide palette of sounds. The answer to this question is not rigid; the kind of blend is dictated by the score. Blend should be a combination of clear thinking, physical response, and aesthetic response.

(b) Every person in the choir should be able to sing a solo. The ideal choir would be composed of soloists who have a desire to sing as a group. I've always been impressed with the singers in Europe who sing solos beautifully and also have an ear for singing in a group. I think this is an ideal toward which everybody should strive. There is a quality of sound or an attitude which enters in when a person sings with another. It doesn't enter in when he sings alone. I think it's a matter of caring.

**Robert Fountain** — University of Wisconsin, Madison, Wisconsin

(a) This could take a long time to say; rather, it would take a short time to say but a long time to demonstrate. I believe the human voice freely produced is best. I don't hold up an instrumental or stereotyped color to be imitated. I feel that a certain tenor section can create a certain sound that is theirs alone.

(b) I'll stick my neck out here and say that it's possible for any voice to blend, that you do not have so-called "choir voices". I'll defend this and say that if the voice doesn't blend, there's usually something wrong with the production of the voice. It's very easy to get voices to confine themselves, to limit themselves, and develop a so-called "blending tone", but I refuse to do this. I firmly believe that any voice produced freely and naturally is capable of blending — providing the owner of that voice wishes to do so.

**Jane Skinner Hardester** — El Camino College, Los Cancioneros, Torrance, California

(a) I like to have the section sound like a single impulse. I don't want to hear any individual, and yet each individual voice makes a tremendous contribution. This brings out a philosophy about the whole choral art which is really beautiful. The importance of the individual is absolutely imperative. He's important because he's contributing to a picture that's larger than himself. The conductor has to instill in a choral singer the idea that it's marvelous to relinquish his individuality and has to make him love it. One cannot have the ego of the soloist unless he has another kind of ego — a choral singer's lack of egocentricity. I should make it clear that I do not mean that soloists are not welcome in my groups. If I had my way I would have a whole room full of soloists, provided that they had what I call the "choral psyche". That is, that they respect the choral idiom and that they are able to gear into the whole rather than constantly being aware of the self at the expense of the whole. The homogenization that has to take place in the choral group is absolutely necessary. This would affect blend, and this means that each section must be unified as a whole and must come across as one impulse of sound. If the tone is produced freely in every voice, if the vowels are pronounced alike, if the precision is excellent, then there will be a fairly decent blend.

(b) I would say again that the choral psyche is largely what we're really talking about. The chorister needs to have every bit as much vocal skill as the soloist, and he needs to produce the tones the same way. But he needs to have a psyche that says, "The set of disciplines I'm going to use for this music is different from the set of disciplines I'm going to use for my solo". The disciplines are different, but the vocal production is the same. If the soloist sounds more mature than the other singers, he will have to sing with less vocal weight. If he has an excessive vibrato it will destroy the blend. So in the interest of balance and blend, he will have to "gear in" by straightening his tone and lightening it.

**Iva Dee Hiatt** — Smith College, Northampton, Massachusetts

(a) For the most part I like fairly

## COMMUNITY . . .

choir whose director is imaginative and adventurous. Generally I believe that there is a growth in interest in this kind of choir, although the kind of person who is prepared to do the work which produces results from a group of youngsters is a fairly rare bird."

The boy choir is a positive force in American music today. Historically, perhaps the oldest youth organization in continuous existence for centuries, boy choirs still offer the youth of today unique opportunities for musical, social, physical, mental and spiritual development. They have been tested and proven valuable to the participants and to the communities which they serve, filling an important place in our society. Boy choirs can continue to offer much in these varied developmental aspects and need to be perpetuated and continued. ❖

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forward placement. We don't cultivate a "covered tone" unless it's for a particular effect. We certainly work on vowel sounds which are constructed in the same way by every single voice. I know of no other way to achieve a good blend. If you have fifteen sopranos including one with a fluty voice, one with a brassy sound, one with a string quality, and one with an oboe sound, the blend generally works out pretty well if each singer is making the vowel the same way. I'm always worried about voices with a heavy vibrato. We try to thin out a girl's vibrato as quickly as possible; otherwise it becomes a problem.

(b) I think I'd try to work with the singer or her voice teacher alone. A number of the girls, particularly in the soprano section, are studying voice. We have three full-time voice teachers, and many of their students sing with us. There is a very harmonious relationship within the department. I would try to thin out a person's vibrato and would place an outstanding solo singer deep within the chorus.

**Margaret Hillis** — Chicago Symphony Chorus, Northwestern University, Evanston, Illinois

(a) Many years ago I threw out the word "blend". Its general association with the Waring blender is more than I can stomach. I prefer the term "unison" and/or "matched vibratos" and/or "matched vowels". Blend is too often spelled "bland" and suggests that music is made for choruses rather than the truth of the matter, which is that choruses are made for music. The composer tells you what kind of quality of sound is necessary for his music, and it is up to the choral director to produce the composer's sound.

(b) I have about eighty fine choral singers who love to sing solo music, and who are among the 190 in the Chicago Symphony Chorus. There are some solo singers who are not so fine, who have wide vibratos, who can't sing in tune, and who are not in the Chicago Symphony Chorus. But I'm delighted to have the solo singers if there is a soloistic temperament that is centered on the music and not on the self. There is nothing I hate worse than a passive chorus. The Chicago and Cleveland choruses both have a lot of zip and go. When they rear back and let out a sound, it knocks your hat off.

**Robert Holliday** — Hamline University, St. Paul, Minnesota

(a) Three things are involved in blend — singing the same volume within a section, singing accurate vowel sounds, and singing accurate pitch. With these three factors operating there is a fairly good blend. There are other factors involved also — phrasing and nuance. Blend is somewhat an illusion. It is often determined by the musicality of the phrasing. It's easy to get going off in one direction, making blend more important than anything else. I know of some choirs that are blended beautifully, but it seems irrelevant in the light of what else is missing. And there are some choirs that are not blended perfectly but which are very musical. I do not think that the intonation and blend of some of the London choral groups would approach that of our fine American choirs, but they have a special vitality and they put their music together with incredible speed. The BBC Chorus is an outstanding example.

(b) I have had only a few soloists who could not seem to fit into the texture of a choir. In the case of these few I felt that maybe there was a psychological basis for this problem. The really talented soloist who is a subtle musician can fit into any group. If the person is a good soloist he should be able to sing a pianissimo, or else he is not a good soloist. Occasionally I have worked a section's tone in the direction of a good soloist. I would prefer to have a choir full of soloists. Some choir directors do not like soloists at all because they are afraid that they will disturb the blend. One wouldn't eliminate a violinist from an orchestra because he could play a virtuoso solo. One would be very glad to have him.

**Joseph Huszti** — Boston University, Boston, Massachusetts

(a) I try to have all the singers match vowels, both through a standardized vocalization and a constant sectional tone or blend. I think vibrato rate is also quite important for blend. Perhaps "blend" is the result of having all vocal factors in order, rather than the sometimes dehumanizing tonal "blend" I hear.

(b) I mix my choir completely. I place every singer according to his voice. I generally match the person with the big solo voice by putting my flute colors with him or by placing him in back far enough into the ensemble so that a particular color rather than an indivdual sound seems to come from that part of the choir. I put the most "objectionable" voice in the middle of the back row. And I'm careful to surround him with voices

which are unlike his. These ideas are based on acoustical principles. Then I use words like "listen", "adjust". I believe in allowing the voice to sing as freely as possible. I believe the choral sound develops as a result of ensemble adjustment of each individual voice. I try to have my non-solo voices come up to the volume and sound of the solo singer rather than to have the solo voice to hold back.

**Kenneth Jennings** — St. Olaf College, Northfield, Minnesota

(a) Blend is a result of certain factors of good ensemble: accuracy of timing in rhythm, in attack and release, in diction, in nuance of phrase; an agreement of vowel uniformity; a balance of weaker and stronger voices; an agreement of pitch within each section (horizontally) and by interval between sections (vertically). For a fresh, natural choral tone, individual voices must retain their own natural timbre. Choral blend occurs at a point in front of the choir, not necessarily between two individuals standing side by side. Of course it helps blend to have a soprano section in which the women are about the same age and are in the same stage of vocal development!

(b) If the soloist has an adequate technique there is no problem. Voices that are well produced can be allowed a free rein, because they have a quality that absorbs the less developed voices. You hear the voice color but not the individual; you hear a color that seems to emanate from the whole section. I love voices like that. Some conductors place a problem voice in a lower voice category. A strong soprano who cannot control her high, soft singing is often more comfortable singing second soprano, or first alto in extreme cases.

**Allen Lannom** — Boston University, Boston, Massachusetts

(a) I think everybody does, although we may not be able to define it exactly. I can talk about other people — Howard Swan, Roger Wagner, Robert Shaw — and tell you pretty much what kind of blend they like to get. But when one starts talking about his own, he's not sure he can identify it specifically.

(b) I don't believe that good solo singing is incompatible with good choral singing. I think occasionally there are certain kinds of soloists who are difficult to manage within a choral sound. In my chorale there are a number of soloists. Some of them are professional soloists. I think that one of greatest weaknesses in choral singing is that trained singers have been forced to water down their voices to the level of the untrained. If I have some musical solo singers in a choral ensemble, I try to bring the other voices up to work with them. We have few problems unless a soloist has a complex about being a soloist.

**Daniel Moe** — Oberlin College, Oberlin, Ohio

(a) Whenever we start talking about questions like blend, we are talking about the singing process in total which is a synthesis of many different elements. It might be nice to think that we could isolate them, but it's very difficult to do this. My principal thrust in the ensemble is to begin with a concept of unified tone production — a particular quality of tone from which, I hope, will issue blend. Anything I would say about blend would be based upon the idea of what is a vital, beautiful, dynamic sound. My approach is essentially to build a common understanding in the collective consciousness of the ensemble of what it feels like to utilize the hum on the "N". I am interested in a quality of resonance which is focused in the masque, and I want to be sure that everyone in the ensemble is capable of producing this sound to my satisfaction. If I can develop a consistent mode of vocal expression in which that quality of the hum in the "N" is present, then I have taken the first big step in the establishment of blend. The essential quality of the individual singer's tone is not going to be identical, but at least it will be unified. From there I can move into the specific differences which may occur in vowel formation. Unless I have this quality of tone like bedrock upon which to build, we might get blended vowels with non-uniformity of resonance and defeat our purpose in the process.

(b) I have many soloists. In the eighteen or twenty years that I've been a practicing choral conductor there has been a substantial modification of my tonal ideals and in my expectations. Today I'm much more interested in having the kind of maturity I can work with from the solo singer — someone who's involved in the studio. The solo singer is really not the problem here, because there are different kinds of solo singers. It seems to me that what is more important is the quality of the voice itself. In choral music the weight of sound that is going to be required of a Lassus motet or madrigal is a different kind of quality than the kind of sound that is going

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to be best for the **Ninth Symphony** of Beethoven. If my ensemble is going to function primarily as a Beethoven **Ninth Symphony** chorus, I may look for a different quality than if I'm looking for an all-around voice. So the dramatic soprano is not going to get very far in my choir simply because I know that she is going to protrude. (She would be quite acceptable, however, in the oratorio chorus.) I'll look for a lyric soprano who may sing a very natural sound that has its percentage of vibrato. What I will strive for is the voice that has the capability of modifying the amplitude. I will work with the voice and try to help the individual singer understand that it **is** possible to retain the basic quality of resonance that I talked about before while modifying the amplitude. It's possible for a solo singer to move his voice **in the direction** of the non-vibrato. I'll move in that direction and hope the soloist will develop the sensitivity as to when the non-vibrato quality may be more appropriate.

**Weston Noble** — Luther College, Decorah, Iowa

(a) I like to use Dr. Swan's analogy here; he describes two schools of thought as "Camp A" and "Camp B". "Camp A" is very blend conscious and "Camp B" is interested in the individual voice. If I were to categorize myself, I would say that we are closer to "A" than to "B". I feel that blend is set by two factors; first of all, the way voices are auditioned and selected, and secondly, the placement of the singers. Before we begin rehearsals we have a "built-in" blend. From here on, blend comes as you work for vowel uniformity and precision of rhythm.

(b) There are times when I have decided that it was best for a certain solo singer not to participate. One of our best vocal students, who ended up at Indiana University, wanted very much to sing in the choir. I said, "Come in for a week or two and see how you feel vocally." At the end of two weeks she said, "It just does not work. I think it's wrong for me to sing in the choir." So there are some exceptions. But if the student is able to handle the voice well, he or she can participate. We are unusually careful of placement in such situations. That may be **the** determining factor as to whether or not that person should sing.

**Paul Salamunovich** — Loyola University, Los Angeles, California

(a) I prefer the word "balance" to the word "blend", because "blend" tends to be highly subjective. I believe that balance can be more easily achieved in piano passages where the younger singer is able to keep pace with the dramatic voice. I, therefore, try to avoid going beyond the point in a crescendo where the dramatic voice totally overpowers the ensemble. I find that the dramatic intensity of the pianissimo passages causes a restraint that unifies the singer's initial sense of balance.

(b) I cannot help but feel in most school situations the problem of the solo voice is more a personality problem rather than a musical one. We usually find this in those who have not worked professionally. The professional must be flexible and as able to produce vocally as an instrument in an orchestra.

**Leland Sateran** — Augsburg College, Minneapolis, Minnesota

(a) We're sometimes spoken of as a straight-tone choir, but that is only because people have not gotten between the rows. If they had, they would have heard all kinds of vibrato — some of considerable amplitude and some of small amplitude. In fact, a voice that one might cal' "straight" does not fit in well. It will be piercing and hard at climaxes. The only time I ever mention vibrato (and this is rare) is when a vibrato becomes so large that it sticks out.

(b) We have no difficulty at all using soloists in the choir, because we believe that a well-trained solo singer is also one who can blend.

**Howard Swan** — California State University, Fullerton, Fullerton, California

(a) I made up my mind a long time ago while philosophically I could accept the idea of blend, I could not go as far with it as some of my colleagues. Probably blend is **the** most important choral objective. We respond as listeners to the chorus singing as one voice. We work on blend by having sections sing alone a number of times in rehearsal. We don't do this in sectional rehearsals, and we don't try to go for a basic vowel sound, but there is a lot of tuning within the individual sections. If I feel that the basic production of a section is off, then I will work with the singers for a time employing various means to produce a consistency in production and pronunciation. I will not go so far as to say that we blend vibrato. Sometimes this happens, and we're delighted when it does happen. We try to place singers within the section so that there will be a suitable blend, a pleasing blend to the audience, and so that the singing process will be easier for each individual singer. Placement does help. Sometimes I carry on an experiment if I'm not completely satisfied with the placement of singers in a section. There is much changing of position to find which placement seems to be best for a given year. I'm not one who stays with a particular seating arrangement year in and year out. We do these things for blend, but we don't carry it as far as some other people do. I cannot go too far with blend because I feel that if I do, something very precious in an individual nature is destroyed, or at least is hurt very badly.

(b) I cannot think of a time when we have dropped a soloist from the choir. One of my reasons for working as I do with blend is to protect my solo voices. I believe that all young people who have talent and who are soloists should be allowed to let their voices develop properly. Now, if a voice is huge in size you have to ask the singer to reduce its amplitude. There has to be some give and take on the part of the solo voices; it cannot be just a question of a sort of "musical anarchy". But I find that insofar as vibrato is concerned and insofar as size of voice is concerned, much can be done if there is an understanding between the director and the singer. You tell the soloist, "I want you in the group. You don't want your voice to be standing out in an ugly fashion or in a fashion which will detract from the listening pleasure of the audience. Therefore, let us work together. When I hear that your voice is too prominent or the vibrato is prominent, then I will tell you so. You

must not take offense at this. Let us recognize together what you have in the way of talent. Let us recognize together that there are certain objectives for the group as a group — namely blend and balance — which we must appreciate and which we must attempt to achieve." This is the way that we usually go at it in my chorus. I usually find that with this kind of understanding, with the use of the ears, the use of the mind, and working with the voice on the part of the individual singer, we can make things come out pretty well.

**Roger Wagner** — University of California at Los Angeles, Roger Wagner Chorale, Los Angeles, California

(a) I use the word "blend" because at times it is necessary for certain styles. But there are moments in music where blend is not the important factor. For instance, I couldn't possibly tell my choir to blend in the "Dies Irae" of the Verdi **Requiem.** To use the word "blend" here would be almost profane. However, it is important that at all times there should be a homogeneous sound without sacrificing vitality.

(b) That would depend entirely on who the soloist is. I have had many fine singers such as Marilyn Horne, Marni Nixon, Carol Neblett, and others who have made fine contributions. On the other hand, there are those who cannot or will not fit in an ensemble setting; in this case it is necessary to replace them. It is much more important to keep the entire ensemble sound than to hold on to one singer. I have strong feelings about this subject and make no compromises.

**Dale Warland** — Macalester College, Dale Warland Singers, St. Paul, Minnesota

(a) I do think it is important to establish as unified an ensemble as is possible. "Blend" is a widely-used term but it is often used with different definitions in mind. I prefer to use the term "ensemble" to describe most of the elements which singers and conductors think of when they use the word "blend". I find that most of the problems which affect good ensemble are related to vocal maturity, unification of vowel sounds, and extreme variance in vibrato. I do devote a certain amount of time to unifying vowel sounds, striving primarily for a bright, pure vowel. I believe that a good many so-called blend problems are solved if you establish basic vowel formations without constraining the singers.

(b) I have never encountered any serious problems with an outstanding solo singer in a choir. Usually a person of this type is a good influence in a choral organization. A good solo voice can do much to raise the vocal and musical level of the section and the entire ensemble. Unless the vibrato is completely inflexible or consistently too wide, I think there is no need to eliminate that person. If the soloist is a good musician, that, of course, will stimulate the musicianship of the entire choir. In general, I would say that an outstanding soloist would be an asset unless the voice was simply overpowering.

**Lois Wells** — Rio Hondo College, Whittier, California

(a) A voice that is in tune and in balance with itself (i.e. freely produced) will blend with other correctly-produced voices, I believe. It is much like the instruments in an orchestra. Each has its distinct quality, but it blends within the section. Then as each section becomes a homogeneous unit, it must accomodate to the stylistic demands of the music. The responsibility lies with the conductor to help young voices find this freedom and this unity. Choral voices are much like flowers in a garden; variety makes the garden beautiful. However, in a choir no particular voice or color should be predominant.

(b) My best approach is to take the outstanding voice and have the others try to match it. It is better than having the fine voice squeeze down to the smaller, less correct ones. There is no reason why the solo voice cannot sing in a group if he and the group sing correctly. If the choir is doing what it should for the voice, the solo voice is not going to be hurt; instead, it will improve and serve as a pattern for the others. On numerous occasions I would take my students to hear the great artists. The day after hearing the New York City Opera with Beverly Sills, for instance, they came back to school believing they were "singers". It was beautiful because they had been inspired by a marvelous pattern. This will happen every time. Yes, I'll take all the lovely solo voices you can send me.

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**Belwin-Mills Publishing Corp.** announces publication of a textbook, Music Arranging and Orchestration by John Cacavas (clothbound $8.95). Designed for students and professionals alike, the book concerns itself mainly with the aspects of the composer-conductor-arranger.

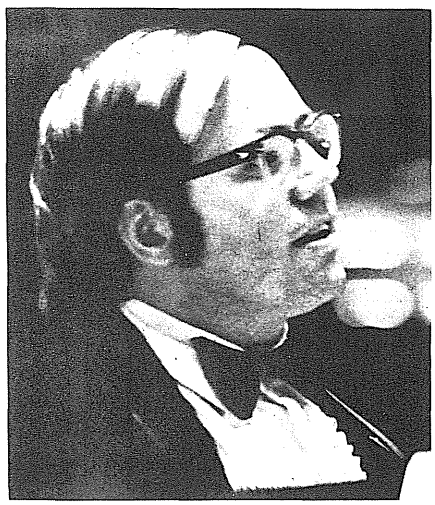
# LOYOLA UNIVERSITY

## New Orleans

### BICENTENNIAL
### COLLEGIATE CHORAL FESTIVAL
### APRIL 8-11, 1976

*with*

### GREGG SMITH
*Guest Clinician*



This announcement is intended to serve as an invitation to University and College choral directors to bring their ensembles to historic New Orleans, to perform American music in honor of our nation's bicentennial. Each choir will perform at Loyola University and in other schools and churches in New Orleans.

Participating choirs are urged to perform a work by a composer from their university and to bring the composer with them for a composers' symposium which will be held in conjunction with the festival.

The culminating concert of the festival will feature the combined select ensembles of several New Orleans universities with an orchestra comprised of players from the New Orleans Symphony. The concert will be conducted by Gregg Smith. Rehearsals will be open to all festival participants.

High school and junior high choral directors who would like to attend and/or bring their choirs to the festival in a non-performing capacity are also welcome.

A limited amount of housing through local churches and schools may be available. All other travel expenses must be borne by the participants.

**For further information write:** Larry D. Wyatt
College of Music
Loyola University
New Orleans, Louisiana 70118

# Arranging Music For First Experiences In Singing Bass-Tenor-Alto-Soprano Choral Music

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The purpose of this article is to discuss the choice of music for the first expereiences that young singers are to have in a four part mixed chorus. Our discussion is intended to be of immediate interest to:

1. Vocal music teachers in junior high school
2. Directors of high school freshmen courses, especially in areas where students come with limited training
3. Directors of church choir programs that include a unit for younger teen-agers.

It is also probable that this discussion will be helpful to high school choral conductors who maintain training choirs for less capable singers and perhaps even for college choral conductors who include in their course offerings a chorus for students with deficient choral experience.

We will suppose that it is early September, and you are meeting your SATB chorus for the first time. As you survey the students that arrive your heart sinks, for it is not the ideal enrollment you had anticipated. Instead of the sixty singers divided neatly into four sections of approximate size, you see only fifty-four pupils, thirty-eight girls and sixteen boys. You suspect that your perennial foe, the athletic coach, has let it be known that no boys hoping to be on the team may sing in the choir. You also wonder if that prejudiced counselor has again steered some of those better singers you had worked with in grade seven into science and enriched mathematics.

Whatever has happened, this is the material out of which you must develop a performing group that will don the beautiful robes you have managed to purchase and appear in public performance to bring pleasure to an audience while adding to the prestige of the school music program, to you the director, and especially to give satisfaction and a sense of accomplishment to the singers.

You survey those sixteen boys, knowing what the problems will be. They are a motley crew, ranging in size from the six-foot bean-pole to the four-foot-eleven cherub. A few display the very significant muddy complexion, the pimply skin, the faint traces of moustache. Others still have the smooth rosy skin of prepubescent little boys. From this unprepossessing group you are to develop your tenors and basses.

The voice of those gangly pubescents will be well into the changing stages. There will be some with restricted ranges somewhere down in the lower bass clef; some will be uncertain of pitch; some will be coarse and rough in tone quality.

There may be some definitely deep basses; with luck there will be a few true, settled tenors. There will be some that are not ready to be classified as anything definite. As for those little fellows, they probably should be sopranos or altos, but you know that they will resist sitting in the "girls' sections" for psychological — social reasons.

For the moment the girls do not pose so many problems. They have been singing soprano and alto for several years and are probably quite prepared to continue doing so. True, these thirteen and fourteen year old girls' voices will tend to be colorless, breathy, rather restricted in range. There will be only a few who can be definitely classified as true altos, and there will not be many who can soar above the treble clef with ease as genuine sopranos. But right now they are ready to assume their roles as sopranos and altos.

The most pressing problem, you know well, is that group of boys. They will demand most of your attention during these opening days of the semester. What to do? They have come expecting to sing, and they have a right to have some success and pleasure in that singing. Presumably this is an elective course, and nobobdy has come reluctantly.

Several decades ago I heard a noted choral director say, "If you have only one tenor, put him in the front row and give him the melody". Translate to our situation, "If you have a weak, uncertain section, put those singers into a special group and give them the melody, preferably one they know well.

The rationale is quite clear. The immediate need of these uncertain singers is to concentrate on "making their voices go where they are supposed to go". This may be a problem for some of those nearly-emerged bass voices, especially after a summer of non-singing. It will be wise to avoid the reading of notes in an unfamiliar part or any puzzling problems of rhythm, and to down-play any other factors that will distract their attention from the one challenge they have, "Finding those new tones down in the bass clef".

What do we see in so many commercially published "easy SATB arrangements?" An attractive melody in the soprano, an undemanding alto-line, a tenor part filling in a harmony and the bass following the I-IV-V-I progression, which means leaps of a fourth or a fifth. That is just the opposite of what the situation demands.

Obviously the voice part most in need of development is the bass. These boys have been singing in the treble clef ranges for some six to eight years, many of them on the highest soprano part. Suddenly they are confronted with some rather puzzling new requirements. They must sing in a radically different range. They have to use a vocal appartus that has grown rapidly in size, with a frustrating loss of control. They must sing in a different idiom, i.e. not the melody "up on top" but a vocal line including widely spaced leaps and uninteresting contours. They are now buried below all the other singers, where they cannot hear themselves easily to be sure they know what they are doing.

To reduce the number of problems our new basses must solve, we will contrive some arrangements where as many problems as possible will be eliminated, or at least minimized. We cannot do much about their range or tessitura, but we can, remembering our statement above, give them a famiiar melody to sing so they can concentrate entirely on adjusting their newly-enlarged vocal appartus to the new sounds and on "making the voice go where it should".

## ARRANGING . . .

For purposes of illustration, let us consider JOY TO THE WORLD:

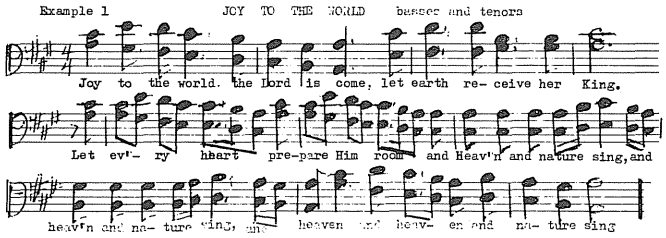
1. It is a familiar carol which all the basses are sure to know
2. The melody lies within the compass of an octave, presumably a manageable range if the octave is chosen properly
3. It is a downward melody, built on the descending scale, so the basses will be working into the newly emerging lower tones.

Let us suppose that after some quick voice checking, the key of A-major is the best one for our basses at this particular time. We have a sizeable group of boys, or maybe only three or four, who can produce tones within that octave range without having to force or strain. Our basses now have a familiar melody on which to practice maneuvering their coarse and uncertain voices until they can achieve a passable homogeneity of tone.

The next section of the choir that needs special attention is the tenor section. There will not be many true tenors with a full, resonant quality at this age level. Most of these boy-tenors will be really treble voices, the immature boys who will strongly prefer not to sing with the girls. Keep in mind that these boys may be vocally immature in this first week in September, but within the coming school year many of them will become pubescent and will be ready to move into the bass clef ranges. There are those who believe that it is wise to anticipate the voice change by easing these boys into a low alto part occasionally, providing there is no forcing or straining.

The tenor part we will work out must be carefully contrived. We cannot give the tenors the melody, since the basses already have that, but we can give them a very obvious harmonic part, similar to the tune in melodic line. The range must be rather limited, not going below a G for those light treble voices, yet not very high, in case there are boys finding their changing voices moving into a tenor range. One hazard here will be the new, unfamiliar experience of harmonizing a melody "below them". This is compensated for by the removal of any temptation for these "tenors" to sing a soprano melody an octave lower.

Giving the tenors a part that moves in thirds or sixths with the basses and putting the two parts on a bass-clef staff, we get this arrangement.




This two-part arrangement will be quite satisfactory in itself if sung on the exact pitches written, so it could be used with an all-boy chorus. Some of you sophisticated choral directors may think it is trite and corny, but that is just the point. We want our new, inexperienced basses and tenors to work into the "feel and sound" of their new voice-ranges in a song that is obvious and easy. This won't sound trite and corny to them. It probably will intrigue and satisfy them.

If the boys' voices are uncertain, muddy, hesitant at first, and if the girls must be kept busy while this new material is being presented to the boys, parts can be doubled. Altos may sing lightly with the basses in their own range, while the sopranos double the tenor part an octave higher and very softly. As soon as possible the boys should carry on by themselves.

It is notorious that the most shoddily taught section of the mixed choir is the soprano section. These girls have been singing melodies since earliest childhood. Since 95% of the so-called "easy four-part songs for junior high" put the melody in the soprano, these girls are given nothing new. They meet no challenges, few puzzling problems. All too often these girls become adept at "singing by ear" so they never have to acquire skill at sight-reading or even hearing harmonies, and they seldom meet a moving contrapuntal line.

Now we are going to give these unchallenged sopranos a descant, one with a moving line involving sixteenth note figures and a few leaps involving intervals greater than a third. In the back of our minds we also know that such a

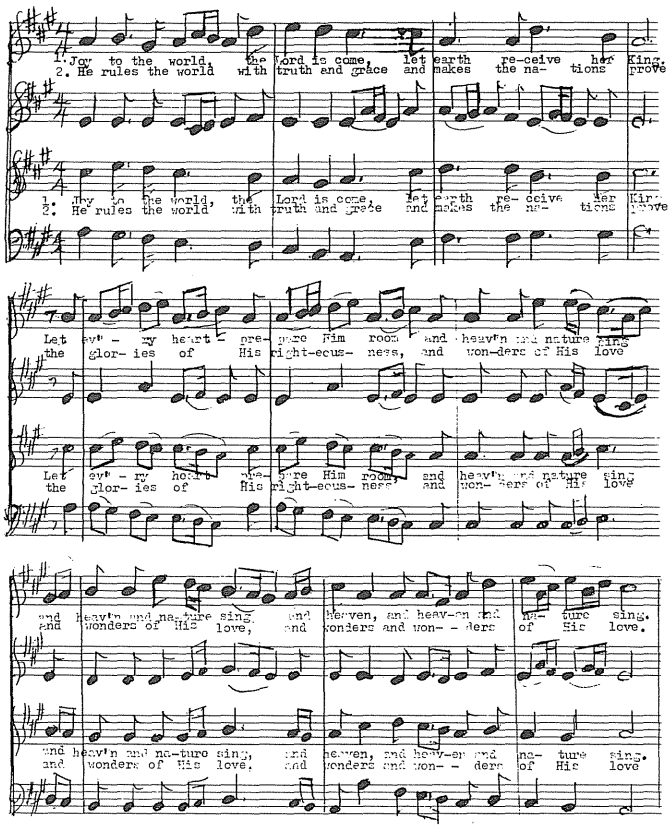
part will not tempt our immature boy-singers to try singing the soprano an octave or two-octaves below the girls. We are also going to insist that the sopranos sing lightly and crisply, so they do not cover the melody and so that they are aware of the sound of their voices moving against a melody.

The same applies to the altos, with a few modifications. If there are few girls with real alto quality, we'll stay in the treble clef, making few forays into the leger-lines below. We may want to give these girls just as interesting a part as the sopranos if they are adept at singing an alto line, or we may choose to keep their part simpler, depending on their ability.

While the girls are learning their parts, the boys can be singing their bass melody and tenor harmony, not only to give them ample practice in developing their new voices, but also to give the girls the needed experience of singing counter to the melody.

Our four parts may emerge as illustrated in Example 2. Note that I have elected to put the tenor in the treble clef with the admonition to sing an octave lower than written. That is what these tenors will be seeing when standard, published SATB music is used. If preferred and if there is to be some singing from hymnals and liturgical scores, it may be advisable to put the tenor with the bass on the bass-clef staff.

Example 2 JOY TO THE WORLD

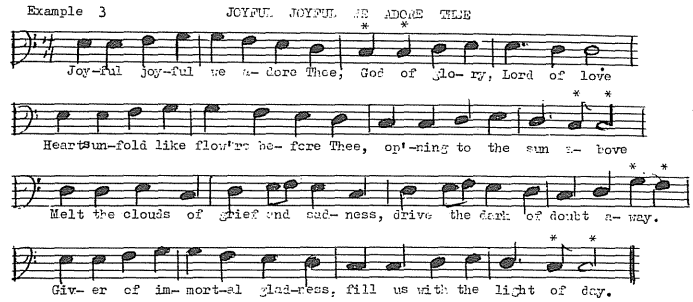



One of the purposes of this article is to motivate YOU, the reader, to arrange music that will fit your particular situation, not to give you something to copy. That is why I chose as an example a song that is not suitable for early September.

Suppose you take the familiar theme from Beethoven's Ninth Symphony, found in many collections as JOYFUL, JOYFUL WE ADORE THEE (Also, we are told, there is a popular arrangement out, with rather deplorable words) If you change the final note in measure twelve, the entire melody lies within the range of a fifth, so a wide choice of keys is possible to fit almost any restricted tessitura YOUR new basses find singable. On staff paper, sketch out the bass part in the optimum range. Above it, pencil in a tenor part, one which will in general move in parallel motion, either a third or a sixth above the bass.

You will quickly discover that if you copy the tenor in the treble-clef, by putting the tenor notes on the same lines and spaces as the bass, you will get a pitch a sixth above. This will work whenever you want obvious harmonic writing, but some care must be taken to watch the cadences lest you come out in the minor rather than the major. In Example 3, the notes are starred where the tenor line needs to move in contrary motion.

Example 3 JOYFUL JOYFUL WE ADORE THEE




Once the boys' parts are in place, estimate how much challenge the girls should have and contrive some interesting soprano and alto counter-melodies.

Next, let us deal with another problem, that of the frequently weak tenor section. What if your boys in that part of the choir are immature of voice, feeble of tone, non-aggressive, and unable yet to hold their own against the sopranos and altos? Let's give THEM some arrangement where they have the melody. Choose an easy, familiar tune, with limited range and with step-wise progressions rather than leaps or skips. The hymn NOW THE DAY IS OVER, is one which fills these requirements very adequately. What key to use? Whatever key will best accommodate these timid voices.

Choosing the key of E-flat for our example, we'll give the basses the traditional bass-line with some alterations to avoid the extended range of a tenth. We are assuming that by now the basses have attained some homogeneity of tone, some control of their voices, and are ready to handle something more challenging than an obvious tune.

We next give the altos the familiar counter-melody with the admonition that they must keep it softer than the tenor melody; no heavy, pushed, chesty tones will be acceptable. As for the sopranos, we won't give these girls a chance to

## LOYOLA TO HOST CHORAL FESTIVAL APRIL 8-11

Loyola University, in conjunction with the New Orleans Bicentennial Commission, will host a Collegiate Choral Festival on April 8-11, 1976.

Ten to twenty college choirs will be invited to perform American choral music concerts at Loyola University and in schools and churches in New Orleans. It is hoped that several choirs will perform works by composers from their own schools and will bring the composer with them for a composer's symposium which will be held in conjunction with the event.

The select ensembles from the five universities in New Orleans will combine to perform the final concert of the festival. The performance will include the New Orleans Symphony Orchestra and the guest conductor will be Mr. Gregg Smith, the noted professional choral conductor. Final rehearsals for this performance will be open to all festival participants and interested choral directors.

College choral directors who would like to have their choirs participate in the festival should write: Larry D. Wyatt, Director of Choral Activities, Loyola University, New Orleans, La. 70118.

High school directors who would like to attend and/or bring their choirs to New Orleans to hear the collegiate ensembles perform should write to the above address for further information.

## HINSHAW MUSIC COMPANY HOLDS OPEN HOUSE

Donald G. Hinshaw, President, **Hinshaw Music, Inc.** announces the **Grand Opening and Open House** of the new publishing company in Chapel Hill, North Carolina on October 3-4, 1975.

Choral directors (both school and church), Organists, Piano Teachers are cordially invited to attend reading sessions, lectures, master classes, and concerts conducted by noted composers: Alice Parker, Natalie Sleeth, Anne McKlenney Krauss, Hank Beebe, and Galt MacDermott.

The two-day workshop will feature the southern premiere of **Take This Bread,** a new sacred work by **Galt MacDermott,** well-known composer of the Broadway musical **Hair.** Subtitled, "A Mass in our Time", this new work is a collage of musical styles encompassing English church music, contemporary folk, and rock. It is scored for chorus, 3 soloists and chamber orchestra.

**Gerre Hancock** will present a master class for organists on Improvisation. **Anne McKlenney Krauss** will present piano literature especially designed for Bicentennial recitals and programs. **Alice Parker** will present a master class in choral literature and techniques. **Natalie Sleeth** will present a lecture and her newly published materials. **Hank Beebe** will present a lecture and demonstrate the use of jazz in his new music.

Registration begins at 12 o'clock noon on Friday, October 3, at the Carolina Inn in Chapel Hill. (Overnight accommodations are available at the Inn.) A registration fee of $10.00 covers all lectures, concerts, classes, and a FREE packet of choral music. For more information write or call: **Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, NC 27514,** Phone 919-967-9702.

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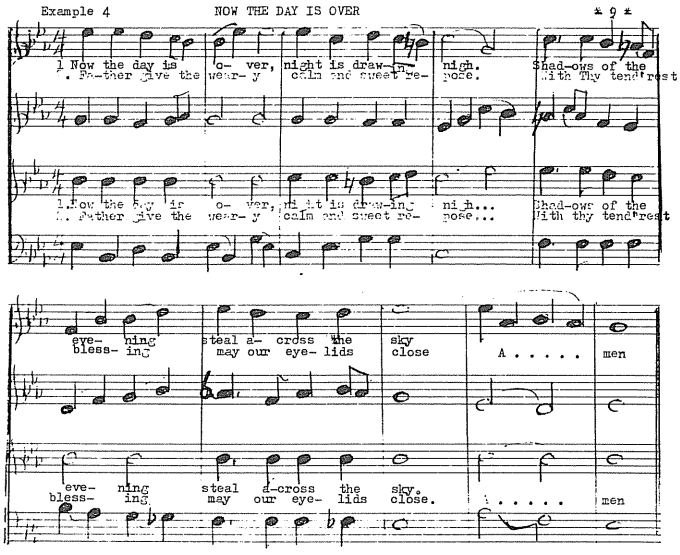
Members ordering music from the Selective American Music list in the April 1975 issue of the MENC Journal from **Standard Music Publishing, Inc.** are urged to use the following corrected address: P.O. Box 1043, Whitman Square, Turnersville, New Jersey 08012.

## ARRANGING . . .

sit back and sing a hymn by ear. Rather, we'll give them a fairly high descant, just difficult enough to keep them alert and interested, with the requirement that they keep their voices light enough so that they hear the tenors easily.




It must be remembered that the purpose of making these special arrangements is educational. These are learning exercises intended to attain certain goals, to introduce young teen-age singers (or inexperienced, deficient older singers) to SATB singing, efficiently and effectively. These arrangements make no claim to great artistic worth, and only occasionally will one of them prove to be so musically satisfying that you will want to keep it in the permanent repertoire of your choir. Often an arrangement can be retired after having served its purpose.

We are presuming that within a few weeks your four sections will have attained enough assurance and control so that you can proceed to use the standard, published SATB arrangements available commercially, and that you will resort to specially contrived arrangements ONLY if one of your sections is persistently weak and is in constant need of attention.

A word of caution is in order. Only songs in the public domain should be used in these learning-arrangements. It is illegal to reproduce any score that is copyrighted; so if you take a currently popular tune or some song from a recent Broadway show, rearrange it and reproduce copies mechanically, you are breaking the law. Be advised to use familiar hymns (as we have, with a thought for our church choir directors), folk songs, old spirituals, both white and negro, the "old line" patriotic songs, and melodies dating back to the nineteenth century or earlier. For suggestions, consider these:

1. Give the tenors the melody for America, for All Through the Night, Oh Susannah, Home on the Range, Blow the Man Down
2. Give the basses the melody for Skip to My Lou, The Water Is Wide, Joshua Fit De Battle of Jericho

Your first attempts at this process may be slow and time-consuming. Too time consuming for you? Well, that depends on your philosophy and attitude toward your job. How serious is your problem and how hard are you willing to work to solve it? How much difficulty do you have in fitting your voices to standard choral arrangements? How well prepared and vocally settled are your singers when they first come to you?

The results achieved by the above procedure will more than repay a director for the time spent. It only takes two or three attempts at this process to become rather adept, reproducing a sixteen bar arrangement in as little as half an hour once you have pencilled in your proposed arrangement. Paradoxically, the more acute and restricted your problem, the easier it is to contrive the arrangement, because the problem suggests the arrangement you must use. ❖

# *Heinz Werner Zimmermann's CHORAL ART*

**DR. HUGH SANDERS**

Dr. Hugh Sanders, Director of Choral Activities at West Texas State University, conducted a study tour of Germany interviewing and visiting with German choral composers. The tour was made possible through a Faculty Research Grant.

This article concerning Zimmermann's choral music was recently published in the November, 1974 issue of the official magazine of the Texas Music Educators Association, **Southwestern Musician Combined With The Texas Music Educator.** It is reprinted here by special permission of TMEA as an expansion of the article included in the March, 1973 isue of the **Choral Journal** entitled, "Twentieth Century German Choral Composers."

Heinz Werner Zimmermann's art achieves something individual and universal, something varied and unified, and yet intellectual in its use of polyphony and emotional in its use of jazz rhythms. His choral music combines ancient and modern musical traditions, succeeding where other works fail because of jazz elements are not used at the expense of the music, but as an ingredient of it. He very tastefully employs only characteristic patterns of rhythm, melodic patterns and harmonic combinations of the jazz style. He does not use the jazz as an end in itself, nor as a shocking gimmick; it simply takes its place as another vehicle for the presentaion of musical ideas.

Zimmermann (1930) has been honored for the second time by the Stuttgart Prize for Young Composers, 1965, and by the Berlin Music Prize - Young Generation, 1966. He was recipient of a state Scholarship to study at the German Academy Villa Massime in Rome during 1965-1966. He spent the year on leave from his present position as Director of the Church Music School at the Johannesstift in Berlin-Spandau. His most recent recognition is an honorary doctorate from Wittenberg University, Springfield, Ohio.

Zimmermann juxtaposes musical techniques closely related to plainchant on the one hand and to the "blues" harmonies and syncopated rhythms of contemporary dance music on the other. Although Zimmermann has taken over techniques, not melodies, from the world, his music is in the spirit of Luther's championing of contrafacta, which involves adapting secular melodies for the use of the Church. Not only was Luther performing a service by giving the Church fresh and understandable melodies, but he was showing that nothing is sacred or profane in itself, but only in its use.

Luther gives four specifications for religious music:

1. The text must be theologically sound
2. A perfect union of words and music
3. A musical setting which is marked by the highest art
4. Luther implies that sacred music should be interesting (genuinely exciting).

The music of Heinz Werner Zimmermann, written for the Evangelische Kirche of Germany seems to fulfill the four criteria of Luther.

1. The texts are usually selected from scripture, from traditional chorale texts, or from the liturgy.
2. Although jazz rhythms are used, the first test that the music must fulfill, is that it create a natural and meaningful declamation of the text.
3. Music should be the epitome of polished art, Luther says. Zimmermann's work fills this requirement since he is a master of polyphony, always recognized as one of the more intellectual of music's disciplines. Zimmermann introduces the theme in one of the voices, then imitates it exactly in another voice. He continues in this way until he has brought in all four, five, six or seven of the polyphonic voices each of which retains its clear identity as a separate line but which also becomes part of the well defined whole.

Mr. Zimmermann was kind enough to respond to this writer's questions in the following manner:

Question: "What do you consider to be your most important works?"

Answer: "My **Psalmkonzert** and **Vespers** are without doubt my main compositions. **Psalmkonzert** is one of my favorite pieces. I was able to say a lot of things that I wanted to say. All of my music is dear to me, otherwise I would not have published it. I would never publish a piece that is not really one hundred per cent what I feel.

Of the **Three Spirituals, Crucifixion** is my favorite. I wrote this for the ideal American college choir. I've heard so many outstanding American groups consisting of which a person would never find here (Germany) in a group of ninety singers. I thought it to be a pity that they don't have more demanding pieces to perform. **Three Spirituals** is dedicated to the memory of Martin Luther King. I composed **Crucifixion** in March, 1968. In April, King was assassinated. So my intention was to immediately dedicate this piece to his memory."

Question: "Do you consider the use of jazz rhythms in choral music to match the natural tendencies of language?"

Answer: "I think the choral composer in our time has to be aware that one of the musically new things of our time is syncopated rhythm. And this syncopated rhythm should be brought into a merger with the natural tendencies of spoken language. So, I am constantly striving for reconciliation of syncopation and the natural accent and inflection of the spoken language.

**Musik and Sprache,** a book written by the Greek musicologist, schooled in Germany, Trassibulus Geordiadis, sketches the development of language composition from the Gregorian chant to Beethoven's **Missa Solemnis.** He says that language composition, composing spoken language, and composing prose, is the same in music as the art of portraying it in the art of painting. He says, as a person can be portrayed in different stylistic manners, so can language be composed in stylistically different manners. Every time has its own tendencies in language composing. And I found that very convincing. I studied with Geordiadis in Heidelberg for two years, and he was one of the main influences for my compositions. Since that time, my problem has been to find a new way of prose composing and to realize it and make it concrete. That's exactly the reason why I am so much dedicated to vocal composition. It is really a fascinating problem to me."

Question: "Do you have reservations about having your German texts translated to English?"

Answer: "Up to now, I have always tried to control or to check it. Concordia Publishing Company has published an

## ZIMMERMANN . . .

English translation of **Psalmkonzert,** translated by Marion Johns and Audrey Davidson. I feel their translation is as close as possible to my music. For example the first words were a real problem — "Singet dem Herrn ein neues Lied." Translated, "Sing unto the Lord a new song" is not the same number of syllables nor the same order of accents. So you can say "Sing unto God a new made song," perhaps. But I felt that was not the best solution, and then Mrs. John recommended "Sing to the Lord your newest song." It is a real problem because once the music is written, the translation is only valid if it really fits to the music. So we check every syllable.

On the other hand, my Motet, "Make a joyful noise unto God," was published first in English in the United States and now I am publishing it in Germany with the German text.

Of course I translated it myself. Here, I am my own translator and I had to really keep very close to my own music. I could not take the Luther text without changes, because it had to be as close as possible to the music already composed to the English text."

Question: "Have you considered including aleatory techniques in your music?"

Answer: "The problem with aleatory music as I see it is that the composer has to abdicate to a certain extent. He has to resign. By so doing, he gives away a part of his control over his own work.

Interpretation is something different than composition. I want to keep control over the total of my composition. I give way to my interpreter for his way of interpretation, but I want to keep control over my composition. Everything which is composed in a particular work I want to control, because otherwise I could not guarantee that it is a work of art. It could be completely demolished by somebody else. While each performance may be interpreted differently, it can only touch the realm of interpretation, not the realm of composition. They cannot alter the notes I write. They cannot alter the tempo I indicate. They cannot add additional measures, nor can they drop other measures which I have written. I hope! I am the composer, and I want to keep control over what is composition. Of course it is up to the performer to give an adequate interpretation, but that is not my concern. Most often I do not even hear the interpretation. I give away my composition to the publisher, the publisher prints it, and somebody who I do not even know performs it as to his interpretation. I feel that is normal. I cannot be concerned about the interpretation. Perhaps I should be. But I really do not feel concerned because if there is one bad interpretation, I hope there will also be a good one. And if a performer gives a bad interpretation to my piece, he will probably give a bad interpretation also to other pieces, so his authority will not be too convincing anyway."

Question: "What is the state of choral music in the churches of Germany?"

Answer: "Attendance in Protestant churches for services has never been outstanding, but it seems it has been even worse the past four or five years. As a musician, a person really cannot do music without audience. It simply does not make sense. If there are fifty singers around the altar place and only twenty listeners, it doesn't make sense. The more the services have become empty, the more the church councils have become upset.

"If the church choir gives concerts three or four times a year, the concerts can be very well attended, while the services are almost empty. So its the way the church musician can get an audience in spite of the fact that theologians have really expelled the congregation from the services. Of course the theologians become jealous and say, 'Oh, they do not come to hear the gospel, they come only to hear the music.' This is definitely wrong, because they do not come to the organ concerts as numerously as they come to the choral concerts. So my suspicion is that the audience wants to hear the gospel wrapped in fine music and not just the music. So theologians are wrong in saying the audience is interested only in aesthetics, and not in the Word. I think if they (theologians) would have better sermons, they would have better attendance very soon."

Question: "How have the young people responded?"

Answer: "The young people have more or less their own services. I would say this is at a transitory state, because more and more they disliked old music first, they disliked the old hymns, they disliked old theology, and now they even dislike modern theology. They are more, let's say, 'communist basic groups' as they call themselves. This is an outgrowth of liberal believers and outspoken communists. The last state, which is not yet definite really is not reached. I believe it was George Bernard Shaw who said, 'If you are not socialist at twenty, you have no heart, and if you are still socialist at forty, you have no brain.' It seems to be fashionable right now for the youngsters between the ages of twenty and thirty to be utmost leftist. That is also a transitory stage.

### CHORAL MUSIC OF HEINZ WERNER ZIMMERMANN

**Geistliches Konzert.** Merseburger, 1955.
**Orgelpsalmen.** Merseburger, 1956.
**Lobet ihr Knechte des Herrn.** Merseburger, 1956. Reprinted as "Praise Him O Servants of God" in **Two Motets.** Chantry, 1961.
**Psalmkonzert.** Merseburger, 1957. Reprinted with English text. Concordia Publishing House, 1967.
**Weihnacht: Vier Motetten.** Merseburger, 1958. **Reprinted as Four Christmas Motets.** Chantry, 1967.
**Herr, mache mich zum Werkzeug.** Merseburger, 1959.
**Gelobt sei der Herr taeglich.** Merseburger, 1959.
**Das Vater Unser (The Lord's Prayer).** Merseburger, 1959.
**Siehe wir ziehen hinauf nach Jerusalem.** Baerenreiter, 1960.
**O Sing unto the Lord.** Chantry, 1962. Also published as **Kommt singt unserem Herrn.** Baerenreiter, 1962.
**Weihnachtslied.** Baerenreiter, 1962.
**Vesper.** Baerenreiter, 1962.
**Choral Variations on a Theme of Hugo Distler.** Baerenreiter, 1964.
**Make a Joyful Noise unto God.** Chantry, 1965.
**Three Spirituals.** Augsburg, 1969.
**Psalm 23.** Augsburg, 1970.
**Psalm 100.** Augsburg, 1970.
**Five Hymns.** Concordia, 1971.
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# BICENTENNIAL CELEBRATION 76

## INTERLOCHEN, MICHIGAN — JULY 19-24, 1976

**EDWIN L. FOOT, JR.**

University of Wisconsin
Whitewater, Wisconsin 53190

At the ACDA Bicentennial Celebration at Interlochen, July 19-24, 1976, participants will have an opportunity to sing selected Music of Our Heritage under five outstanding American choral conductors who have special expertise in some segment of American music. The two sessions each day will be coordinated with a panorama of American choral music as discussed by Dr. Charles Hamm, President of the American Musicological Society and one of our prime authorities on American music. By way of introduction, the five conductors are presented here.

### SALLI TERRI
**The Colonial Period**

Salli Terri is a graduate of Wayne State University who was very active as an undergraduate in choral music and as a radio producer. She continued graduate work at UCLA where she worked with a theater group and in Repertory as a music director, actress, and singer. She completed her Master of Science in Education at University of Southern California. Miss Terri's accomplishments as a writer, performer, and teacher are extremely varied. She has been a soloist with the Roger Wagner Chorale and is responsible for many of the program notes on Roger Wagner album covers. Her recording with Laurindo Almeida titled "Duets with the Spanish Guitar" won a Grammy Award, and a subsequent record with Almeida was nominated for another Grammy. Miss Terri now spends a great deal of professional time with her husband's group, The John Biggs Consort. Her own choral series is growing steadily with her Shaker Worship Service, a large work for triple chorus requiring staging, costumes, movement, and dance, one of the most popular of the new works. She has over 50 arrangements for chorus now in print.

Miss Terri has taught at UCLA and at Santa Barbara Community College and is currently involved in a wide range of projects from teaching classes on development of musical pre-school children to research for TV documentaries and developing repertoire for The John Biggs Consort.

Salli Terri has lectured extensively on early American music at universities, colleges, and community functions. She has done field recordings and visited areas of special interest in order to involve herself with people and customs and beliefs, e.g., she spent some time with the Shakers doing research into their music (see her article September issue, 1975, Music Educators Journal). She has spent much time studying Billings and his music and the friends and surroundings that influenced his compositions. She has taught Shaped Note Singing and attended the Kentucky "Big Sing" every May for many years. She has also worked at acquainting students with the Sacred Harp tradition feeling that it is an important part of our American history of music.

To her section in the Bicentennial Celebration, Salli Terri brings a broad and deep background, and an indefatigable interest in the music of our country.

### ROBERT DE CORMIER
**The Revolutionary Period**

Robert De Cormier received his bachelor's and master's degrees at Juilliard School of Music. His early association with Peter Seeger, Woody Guthrie, Huddie Ledbetter, and The Weavers sparked an interest in folk music of America, which these people helped to popularize. After six years as a high school director of music, he became musical director for Harry Belafonte and the Belafonte Folk Singers. In 1963, he established the Robert De Cormier Singers and conducted their tour annually for Columbia Artists. Since 1970 he has been the Music Director for the New York Choral Society; and since 1972, Associate Professor of Ensemble and Conducting at Eastman School of Music. Among his many conducting credits are Roy Harris' Folk Song Symphony with the New York Philharmonic and Belafonte Folk Singers; a concert version of Kurita's opera, "The Good Soldier Schweik" with the City Center Opera Company and Symphony of the Air, the premiere performance of his own "The Jolly Beggars" with libretto by Robert Burns, and the New York premiere performance of Brecht-Weill's "Ocean Flight" with the New York Choral Society. He has also conducted the Society in annual concerts at Philharmonic Hall, Carnegie Hall, and Avery-Fisher Hall. He has composed, arranged, and conducted music for numerous Broadway productions and many television documentaries and specials including the Harry Belafonte CBS special which won the Emmy Award in 1960. He has recorded works on Vanguard, RCA Victor, Columbia Masterworks, Columbia Pops, American Heritage, and Golden Records. His De Cormier Choral Series is well known and he has many editions and compositions in print. Among his books are: **A Book of Christmas Carols; Ballads, Songs, and Snatches; The Clancy Brothers Song Book.** He is also the editorial consultant for the American Book Company **Choral Art Series.** Mr. De Cormier's expertise in folk music and his research for his book **Revolutionary Portrait — Songs of the American Revolution** will be the specific background for his section of the American Music Sessions.

### ELLWYN WIENANDT
**Late 19th century in America**

Ellwyn Wienandt is currently Professor of Musicology, Associate Dean of Academic and Instrumental Divisions, and Chairman of Graduate Studies in the School of Music, Baylor University. His Bachelor of Music was earned at Lawrence College; his master's at the University of Denver, and his Ph.D. at State University of Iowa. He is an active member in many professional music societies, and has read papers and delivered lectures at numerous meetings of the Music Teachers National Association, American Musicological Society, and the American Guild of Organists, as well as at numerous college and university campuses. A prolific writer, he is author of scholarly articles in professional journals and of the books **Choral Music of the Church; The Anthem in England and America; Opinions on Church Music;** and **Bicentennial Collection of American Music,** Volume I, (Volume 2 is presently in preparation). He has currently in print over 100 editions of choral and instrumental compositions.

Dr. Wienandt has been an active school and church choral conductor since 1939 and brings to his section on 19th century American composers his intensive background research for his two volume work, **The Bicentennial Collection of American Music.**

### IVA DEE HIATT
**Early 20th century Music**

Presently Professor of Music and Director of Choral Music at Smith College, Miss Hiatt has been on the staff of the Boston Symphony at Tanglewood, working with Munch, Monteux, Bernstein, and conducting premiere performances of Fromm Foundation Commissions by Roger Reynolds and Mary Schaeffer. Her Smith College Chamber Singers, in competition with 22 choirs from all over the world, was the first U.S. group to win first prize at the International Musical Eisteddfod in Wales. She has been a frequent guest conductor, visiting professor, and lecturer. In addition to many fine reviews by music critics, Miss Hiatt demonstrates the depth of background for her sessions at the Bicentennial Celebration through a long and intimate association with the music of contemporary composers. This association perhaps was begun when as a young undergraduate

she was selected by Randall Thompson, then conductor of the University Chorus, to be his First Chorister for three consecutive years. While still a graduate student at Berkeley, she directed the West Coast's premiere of works by Copland, Milhaud, and Stravinsky, and assisted with the preparation of the first performance of Roger Sessions' **The Trial of Lucullos.** She conducted the U.S. premiere of Lutaslowski's **Trois Poemes d'Henri Michaud.** In February of 1975, she assisted in the preparation of the world premiere of Roger Sessions' **"Three Biblical Choruses"** for chorus and chamber orchestra at Amherst College. Miss Hiatt has also been active in obtaining commissions for young American composers.

### FRANK POOLER
### Avant-Garde since 1950

Mr. Pooler did his undergraduate work at St. Olaf College, and earned Master of Arts and Master of Fine Arts degrees at State University of Iowa. He has done additional work at Mills College, University of Oslo, and at Berkshire Music Center (Tanglewood). He is currently Professor of Music and Director of Choral Studies at California State University, Long Beach. As clinician, adjudicator, and guest conductor, he makes frequent appearances throughout the United States and Scandinavia. Pooler is widely known through his compositions, arrangements, and editions, currently running over 200 in number and published by some 15 firms both here and abroad.

Professor Pooler is co-author of three books: **The New Choral Notation; Sound and Symbol; Choralography — An Experience in Sound and Movement.**

As orchestra director for the popular and highly successful recording group, The Carpenters, he has continued his interests in contemporary popular music. The great variety of styles to which he has addressed himself is indicated not only by the great contrasts to be observed in the performances of his own choirs, but also in his forwarding of the work of other twentieth century composers of the United States, Scandinavia, and Australia in his Frank Pooler Choral Series and Frank Pooler Contemporary Choral Series.

Thus it is that Frank Pooler brings to his section of the American music sessions — **Avant-Garde** Since 1950 — a great deal of performance experience and a solid foundation in traditional music upon which he has built scholarly interest and vital investigation into music currently being written. He has further solidified his position as a working enthusiast in this area by holding clinics in which he has been able to share his knowledge of new performance techniques and styles, as well as through his books on these subjects.

«»»

This article is part of a series leading up to ACDA's Bicentennial Celeberation '76 which will take place at the National Music Camp at Interlochen, Michigan, from July 19-24 next summer. This is our first "experiment" to test the membership's response to a short, concentrated summer session devoted to the choral art. Those who wish college credit (2 hours) may enroll through the University of Michigan at Ann Arbor.

Those who attend Celebration '76 should write soon to the Traverse City Chamber of Commerce for details concerning area housing. There are twelve camping grounds and literally hundreds of motel accommodations in the area. For further details write to Harold A. Decker, c/o School of Music, University of Illinois, Urbana, Illinois 61801. We hope to have at least 500 ACDA members plus their families and reservations are coming in fast. Those who have already written will receive final details in the near future.

We are most appreciative of our Bicentennial Committee members who are devoting much of their time to the planning and preparation of this great event. They are as follows:

Morris Hayes, co-chairman, University of Wisconsin, Eau Claire
Irving Bunton, Chicago Public Schools Administration
Edwin Foot, Univerity of Wisconsin at Whitewater
Mel Larimer, Olivet College
James McKelvy, Mark Foster Music Publishers
Guy Webb, University of New Mexico, Las Cruces
Harold A. Decker, co-chairman, University of Illinois ⁂

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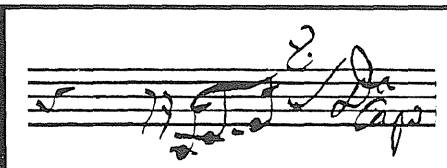
**Dr. David A. Wehr,** director of choral activities at Eastern Kentucky University, Richmond, has been selected for his ninth annual award by ASCAP for the prestige value and performances of his works.

# Da Capo



**JAMES G. SMITH**

This department consists of reprints of articles from other periodicals and excerpts from previously published literature about choral music. The choice of materials to be reprinted is based on the editor's judgment of what will be informative, interesting, amusing, or provocative to the readers of the Choral Journal. Suggestions for future selections and letters of comment will be welcomed by the editor. They should be sent to Dr. James G. Smith, School of Music, University of Illinois, Urbana, Illinois 61801.

**Editor's Note**

The first major musical controversy to occur in America erupted during the second decade of the eighteenth century. The controversy, which was concerned with congregational singing, was carried on between those who favored "regular singing" (also called "singing by note" or "singing by rule") and those who preferred singing in what was called the "usual way". While several articulate clergymen emerged as spokesmen for the proponents of regular singing, it was, apparently, the less well-educated colonists who clung tenaciously to the usual way of singing. The resulting war of words, waged in a succession of essays, lectures, pamphlets, and sermons, was therefore decidedly unilateral. The advocates of regular singing urged in print the adoption of their reform measures; their less articulate opponents resorted to a quiet obstinacy as their only weapon with which to resist the proposed reformation in church music. Thus, the documents which are extant present only the views of the regular singing faction. It is possible, however, to get from these documents, by reading between the lines, a good idea of the objections which were voiced in opposition to the regular singing movement.

Accounts of the controversy can be found in several recent books about American music. Gilbert Chase, for example, has described the dispute in the second chapter of his **America's Music from the Pilgrims to the Present** (rev. 2d.; New York: McGraw-Hill, 1966). Chase's description is more than a little biased in favor of the position held by the underdog adherents of singing in the usual way. Perhaps it is natural that there should be, today, a sympathetic understanding of those early Americans who fought a quiet war of independence on behalf of musical nonconformity. But it should also be remembered that the advocates of regular singing were earnest men who sought to achieve, through the imposition of conformity, a wider participation in musical activities. At any rate, whatever the relative merits of the opposing views, the reformers at least succeeded in creating the climate in which the singing-schools of William Billings and his colleagues later flourished.

In his dissertation, "Theoretical Introductions in American Tune-Books to 1800" (University of Michigan, 1949), Allen Britton has enumerated thirty eighteenth-century sources concerned with the regular singing controversy. The earliest of these, **The Reasonableness of Regular Singing,** was written by the Rev. Thomas Symmes and published in 1720 (Boston: B. Green for Samuel Gerrish). Symmes' essay, often quoted partially and selectively in modern descriptions of the regular singing reformation, is an important document in the history of singing in America, one which deserves to be read in full. Of the twenty-two pages of this pamphlet, only the first two and a half pages (containing a conventional recitation of Biblical and other ecclesiastical references to the importance of music in religion) are omitted in this Da Capo column reprint. Spelling, punctuation, capitalization, and use of italics have been editorially modernized. The full title of the pamphlet is: **The Reasonableness of Regular Singing, or, Singing by Note; in an Essay, to Revive the True and Ancient Mode of Singing Psalm-Tunes, according to the Pattern in Our New-England Psalm-Books; the Knowledge and Practice of Which Is Greatly Decay'd in Most Congregations.**

## THE REASONABLENESS OF REGULAR SINGING

### THOMAS SYMMES

The following considerations have occasioned many people to think that the publishing something of the nature of what is here offered would be very serviceable, **viz.**

1. **The total neglect of singing psalms by many serious Christians for want of skill in singing psalm-tunes.** There are many who never employ their tongues in singing God's praises because they have not skill. It is with great difficulty that this part of worship is performed, and with great indecency in some congregations, for want of skill. It is to be feared singing must be wholly omitted in some places for want of skill if this art is not revived. I was once present in a congregation where singing was for a whole Sabbath omitted for want of a man able to lead the assembly in singing.
2. **The imperfect and irregular manner of singing psalm-tunes in most places.** Some of the tunes are varied much (and much more in some congregations than others) from the pattern or notes in our psalm-books and from the rules of music.
3. **The difficulties and oppositions which some congregations have met withal in their attempting and accomplishing a reformation in their singing.** These arose in a great measure from the misapprehensions and mistakes of some honest and well-minded people among them. Thus it has happened in some, though not in all, congregations where singing has been reformed. It is hoped that as the contentions of Paul and Barnabas were overruled to the more effectual spreading of the Gospel, so the oppositions which some have made against regular singing will prove a means for the more speedy and successful reviving of the duty of singing psalms, and that in the most decent, regular way.
4. **The success which has followed suitable endeavours to remove those cavils which some** (while they laboured under their prejudices to singing by rule) **have thought were unanswerable reasons in their favour.** Experience has sufficiently shown (in scores of instances) that the most vehement opposers of singing by note never fail of being convinced of their mistakes as soon as they gain a competent knowledge in the rules of singing, with ability to sing a small number of tunes with some exactness. I have never known (as I remember) or heard of one instance to the contrary. The reasonableness of singing by note and its excelling the usual way cannot be fully understood by any till they have attained some skill in the rules of singing; yet there is so much reason for singing according to note, more than for the other way, as may satisfy any rational, unprejudiced person that it is much rather to be chosen.

I shall now proceed in the plainest, most easy and poular way I can (for 'tis for the sake of common people I write) to show that singing by or according to note is to be preferred to the

—Continued on page 25

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### COMMENTS FROM AROUND THE UNITED STATES

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— JOHN DWYER, Music Critic, *Buffalo Evening News*, (New York)

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usual way of singing, which may be evidenced by several arguments.

I. The first argument may be taken from the **antiquity** of regular singing. Singing by note is the most ancient way of singing and claims the preference to the other on that account. Truth is older than error, and is venerable for its antiquity; but as for error, the ancienter it is, the worse it is. There are many bad old ways; antiquity is no infallible mark of truth (Matthew 5:21). Yet the argument may be of service here, because those who plead against singing by note urge with much zeal and warmth that this is a new way, and the usual way is the good old way, as they call it. Here I shall endeavor to prove their mistake; and I suppose that if they could be convinced that singing by note was known to and approved of by the first settlers of New England, it would satisfy most of them as to this point. And if this be not done, it may be some will be so unreasonable as to think the point not made out, though it could be plainly proved to bear an equal date to that of instrumental music. It is more than probable it [i.e., singing by note] was known and approved of by the first inhabitants of New England, for:

1. It was studied, known and approved of in our college for many years after its first founding. This is evident from the musical theses, which were formerly printed, and from some writings containing some tunes with directions for singing by note as they are now sung. And these are yet in being, though of more than sixty years' standing. Besides, no man that studied music as it is treated by Alsted, Playford, and others could be ignorant of it.(1)

2. If singing by note was not designed, why were the notes placed in our New England psalm-books and some general directions there given about them? If they were designed for a pattern for us to sing by, either it was a true and exact pattern or not. If it was not, either skill or honesty or both were wanting in our predecessors, and surely you have so great and just a veneration for them as not to suspect either of these things of them. But if the pattern was exact and was sung by, then singing by note is of ancient date with us in this land.

3. There are many persons of credit now living, children and grandchildren of the first settlers of New England, who can very well remember that their ancestors sung by note, and they learnt so to sing of them; and they have more than their bare words to prove that they speak the truth, for many of them can sing tunes exactly by note which they learnt of their forefathers; and they say that they [i.e., their forefathers] sang all the tunes after the same manner; and these people now sing those tunes most agreeable to note which have been least practiced in the congregation.

But suppose singing by note was not practiced and that the usual way was in our congregation from the first settling of New England; it does not therefore follow that singing by note is not of the ancientest date nor that the usual way of singing is the best. For I suppose you will grant that there is a possibility of their singing in a way which was not of the most ancient practice among the people of God. And I will prove that there is more than a probability of it (if they sang not by note, but in your common way). I will prove it thus: That way of singing which all the books that treat of vocal music, and especially of psalm-tunes, describe to be the way which was owned and taught as the true mode of singing must in all probability be of ancienter date than that mode or way which was never so much as mentioned in any one book that treats of singing. Now all treatises of psalm-tunes, which I have ever seen or heard of, speak only of singing by note as the true and proper way of singing psalm-tunes; and if there can be one book produced which treats of vocal music that gives plain rules for and commends your usual way of singing above that of singing according to the notes in our New England psalm-books, then it shall be granted that you have far more reason on your side than could ever be discovered by any but yourselves.

**Objection:** But some will say: If singing by note is the ancientest way, how came it that it was not continued? When or by whom was it laid aside or altered?

**Answer:** The declining from and getting beside the rule was gradual and insensible. Singing-schools and singing-books being laid aside, there was no way to learn, but only by hearing of tunes sung, or by taking the run of the tune (as it is phrased). The rules of singing not being taught or learnt, every one sang as best pleased himself, and every leading-singer would take the liberty of raising any note of the tune, or lowering of it, as best pleased his ear, and add[ing] such turns or flourishes as were grateful

## DA CAPO . . .

to him. And this was done so gradually as that but few, if any, took notice of it. One clerk or chorister would alter the tunes a little in his day, the next a little in his, and so one after another, till in fifty or sixty years it caused a considerable alteration. If the alteration had been made designedly by any master of music, it is probable that the variation from our psalm-books would have been alike in all our congregations whereas some vary much more than others, and 'tis hard to find two that sing exactly alike. The alteration being so gradual, it is no wonder that people are ignorant when it was made, or that there is any at all, as weights or measures (which are sealed) with using them seven or ten years may alter considerably, and the person using them not discern it till he compares them with the standard, and then he is presently convinced of it. We are well informed that in other countries where singing-schools are kept up, singing is continued in the purity of it; where they are not, it is degenerated, as it is among us. Your usual way of singing is handed down by tradition only, and whatsoever is only so conveyed down to us, it is a thousand to one if it be not miserably corrupted in three or fourscore years' time.

II. Another argument for singing by note may be taken from the **melody** of it.(2) The patrons of the usual way of singing plead that it is the pleasantest, therefore the best; whereas the reverse of this is the truth. It does not make a tune to be truly melodious because it pleases your ear; the very same may be unpleasant in another's ear. And who made your ear a judge of the controversy? Why may not another's ear determine when there is true melody as well as yours? He only is a proper judge in a case who understands it; it is merely accidental if any other passes a right sentiment. And they only are proper judges in the case before us who have a right understanding of singing both by note and in the usual way and can give a reasonable account about them. Now I have never known or heard of two persons thus qualified but what are of the mind that singing by note is the most melodius. Nay, it cannot be otherwise. because when tunes are sung exactlv by note, in the several parts of them there is such a perfect harmony between the notes and turnings of the voice, in which true melody consists, as cannot be in the usual way. There is nothing but being used to the common way of singing and want of skill in regular singing that makes the former seem more delightful than the latter. As for those who exclaim against singing by note when they understand but little if anything about it, Solomon hath left a sentence upon record for them to meditate upon (which they may find in Proverbs 18:13).

III. That way of singing which is the most **rational** is the best and most excellent. But singing by note is the most rational way; therefore it is the most excellent. Singing by note is singing according to rule, but the usual way of singing is not so any further than it agrees with singing by note; and so far there is no controversy about it. Singing is as truly an art or science as arithmetic, geometry, etc. It has certain and plain rules by which it is taught, and without conforming to them, there is no true singing. There is a reason to be given why each note in a tune is placed where it is, why and where every turn of the voice should be made, how long each note should be sung, etc. Now singing by note is giving every note its proper pitch, and turning the voice in its proper place, and giving to every note its true length and sound, etc. Whereas the usual way varies much from this; in it, some notes are sung too high, others too low, and most too long; and many turnings of or flourishes with the voice (as they call them) are made where they should not be, and some are wanting where they should have been. All [these variations are] contrary to the rules of singing and create an ungrateful jar in the ears of those who can well distinguish sounds and have real skill in the rules of singing.

It is most rational in any art or science to practice according to the rules of it, especially in that which is used in the joint-worship of God, where every man's following his own fancy and leaning the rule is an inlet to great confusion and disorder, which is very contrary to Him who is not the author of confusion, but the God of order, as in all the churches of the saints. Should we not in every duty of religion offer to God a reasonable service, both in the internal and external part of it? Is not this required, as to the external part of duty, where it is said: Let all things be done decently and in order (I Corinthians 14:40)? It is the property of a rational creature to walk by rule, to be as exact in performing any business as the nature of it requires. Though some things which Christians are bound to believe are above our reason, yet we are not obliged (nay, it is sinful) to practice contrary to reason. In all things God deals with us as with rational creatures, and we should show ourselves men (Isaiah 46:8), i.e., act like reasonable creatures [and] do not that which pure reason contradicts.

But if any should plead that singing the usual way is singing by or according to rule, as some have alleged, it may be considered that the contrary has been shown plainly enough already under this head, in what they differ from the rules of singing. The singers by rote have little else to guide them but their fancy. Their pretended rules are only imaginary. If they have rules by which they have learnt or can teach others, why may not the world be favoured with them? They have never as yet been made known to the world. Why should they ingross them to themselves, when they would not have the less by communicating them. If their rules are plain and certain, and preferable to whatever has yet been written on this subect, they need not fear but they will meet with a general approbation. If they say (as some have affirmed) that they sing according to the pattern in our own psalm-books, it is a gross mistake, unless they that scarce understand a tenth part of the meaning and use of the pattern are most competent judges when persons sing according to it than those who thoroughly understand the nature, use and design of it.

IV. If singing by note is most agreeable to **scripture, precept** and **pattern,** then it is better than the vulgar or usual way. But singing by note or rule is so; therefore----.(3) Singing with skill or by note, which is the same thing, is most agreeable to the general instructions which we have in scripture about the external part of singing. Singing by note agrees best with that direction: play skillfully (Psalm

33:3). There is as much reason why we should sing skillfully in God's worship as there was for the Jews playing skillfully. It was writ for our, as well as their, instruction. Skill in any art or science implies a knowledge of and conformity to the rules of it, which they have not who plead for and sing in the usual way. A parrot can imitate us in many words and sentences, yet has not skill or understanding in speaking.

There was of old great care taken that the singers might sing skillfully, and in order to that, there was a singing-master appointed to instruct them in singing. He was a man of skill (I Chronicles 15:22, 27), and this skillful singing-masters who instruct in singing psalm-tunes regularly do that which is pleasing to God and profitable to men. Chenaniah — as Dr. Edwards (**Perfection of the Scriptures,** p. 178) observes on I Chronicles 15:22 — kept a singing-school, or instructed about the song, because he was skillful. It implies that there was more to be learnt about singing, to sing with skill, than could be learnt barely by hearing of the tunes sung. The understanding was to be enlightened and informed in this art by plain rules and instructions, which is done where people are taught to sing by note, with the treble, bass (both which are in some of New England psalm-books), etc. Regular singing is far more agreeable than the usual way to that singing which is described (II Chronicles 5:13): There was but one sound to be heard; i.e., there was a perfect harmony between the several parts of the music. If an harmony, or a pleasant and regular agreement of sounds or voices, and the avoiding all ungrateful discords were not to be required, the Holy Ghost would not have put this upon record for an example to us in singing. They are greatly to blame who carelessly (they are much more so who designedly) sing so as to make any breach in the singing and spoil the harmany of it and won't conform to the congregation in regular singing. That singing by note is far more harmonious than the usual way is evident to all that have real skill in singing. If it should be said that probably the Apostle Paul had some respect to skill in singing the tune when he spake of singing with understanding, it would not be contrary to the Analogy of Faith.

Thus have I shown that singing by note is the most **ancient, melodious** and **rational** way, and most agreeable to **scripture, precept** and **pattern.** Much more might be said in favour of regular singing: as that it is most grave and decent and best answers the end of singing every way. And it is not without reason that regular singing most nearly resembles the singing which will be the employment of saints and angels in the heavenly world of any singing on earth. And what follows is an argument of no little weight in it; it would give regular singing the preference if they were equal for **age, melody, reasonableness** and agreement with **scripture, precept** and **pattern, viz.**

That a far greater number of people can learn to sing by note than can ever learn in the usual way. Both reason and experience prove this. Reason proves it, because here we may have plain rules and instructions for every note in the tune: of what height and length each note should be sung; how to raise or fall one, two or more notes exactly; when and where to make every turn with our voices; etc. This we have over and above all the helps for learning the vulgar way. Experience proves it, for many have learnt to sing by note, some upwards of forty years of age, who never could (though they were desirous of it) ever learn one tune in the usual way. And by this means, many who have so very harsh and untuneable voices as that it seems next to impossible for them to learn to sing one tune, by frequent using their voices in raising the notes, may have them so altered as that they may be masters of what tunes they please. If all in this province who can never learn one tune in the usual way would industriously apply themselves to learn to sing by note and, in order to that, furnish themselves with singing-books and go to a skillful singer for instructions, it is thought by a very moderate computation that in one year's time more than ten thousand persons might learn to sing psalm-tunes with considerable skill and exactness, and of the rising generation, yearly more than a thousand. And it is not a little thing to have so many voices employed in singing God's praises skillfully in the public, and to have thousands of families enabled to practice this duty in their houses who now omit it for want of skill. As for such who sing in the vulgar way, it will not be difficult for them to learn and conform to singing by rule. Again, if congregations would unanimously reform their singing and conform to the notes in our psalm-books, then all congregations would sing alike; whereas now they vary greatly, and their different modes of singing are hurtful on this account. Many who have some ability to sing in the usual way are blundered when they go to a congregation they have not been used to sing withal; and if they move their habitations, they have their tunes to learn again, as much as if they knew nothing about them, or at least to learn in a different manner; whereas they who learn by rule, let them learn where and of whom they will, yet they sing alike. To insist on all that could be said in favour of the reformed way of singing would be needless. And this is not without its force: that nothing of weight can be said against it. All pleas for the usual way of singing arise from mistake and prejudice, and some of them are too ridiculous to be mentioned.

—To be continued

## FOOTNOTES

1. The college referred to in this paragraph is Harvard (founded in 1636). The musical theses which, according to Symmes, were extant in 1720 have not been located by modern scholars. Johann Heinrich Alsted (1588-1638) was a German theorist whose **Templum musicum** had appeared in an English translation published in London in 1663. John Playford (1623-1686) was the publisher of the well-known **Introduction to the Skill of Musick** which was first issued in 1654 and went through many later editions.

2. The word "melody" is here used in the broadest sense to mean the total "melodiousness" or "pleasantness" of music. Thus, while in his other arguments Symmes appeals to reason and to the New Englanders' veneration of historical precedent and Biblical authority, he here argues for the aesthetic superiority of regular singing.

3. Reprinted exactly as it appears in the original, this rhetorical flourish is used to indicate that the conclusion is self-evident. ❖

# RESEARCH REPORT

**PHILLIP D. CRABTREE**

This department consists of reports on, abstracts of, and excerpts from, research in all phases of choral music, including work in progress as well as completed. The primary criterion for choice of materials is their relevance and use to the practicing choral director. The editor would welcome abstracts from rsearchers and suggestions from members for items to be included. They should be sent to Dr. Phillip Crabtree, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

**Editor's Note**

Conducting is the subject of this month's column and the following abstracts have been chosen 1) to introduce conductors to some important materials in this line that may perhaps have been overlooked, and 2) to emphasize the modern view that the present-day choral musician should consider himself first and foremost a conductor in the broad sense of the word, rather than limiting his performing experience and view of himself to being only a "choral" conductor in the more limited sense.

The first two abstracts printed here were reproduced from **Dissertation Abstracts** with the kind permission of the publisher. The complete dissertations are available for purchase in hard copy or on microfilm directly from Xerox University Microfilms, 300 N. Zeeb Road, Ann Arbor, Michigan 48106. Or, in most cases, the dissertations may be acquired for a limited period of time through Interlibrary Loan from the university where the degree was completed.

The remaining brief abstracts are reprinted from various issues of **RILM Abstracts (International Repertory of Music Literature)** by permission of the publisher. Information as to source is given in each case. All abstracts are by the authors themselves.

## A HISTORY OF CHORAL CONDUCTING WITH EMPHASIS ON THE TIME-BEATING TECHNIQUES USED IN THE SUCCESSIVE HISTORICAL PERIODS

**Clyde William Holsinger, Ph.D.**
Northwestern University, 1954

Advisor: John T. Ohl

This study attempts to trace the technique of choral conducting in general, and of time beating in particular, form the era of the Sumerians to the present day. Numerous accounts, both written and pictorial, are cited in order to develop as nearly as possible a cohesive account of the regulatory influence exercised upon the chorus or choir by the conductor. The basic present day methods of control in the conducting of music can be definitely traced to the ancient Greeks and may be supposed to have existed before their era. From the time of the Greeks to the present day, there is much more information available, although there are periods about which we have little knowledge.

Rhythm is felt to lie at the root of the problem of determining actual conducting motions. With this thesis as a point of departure, a study of rhythm in the successive historical periods is made and a correlation of the rhythm with hand motions is attempted. Because of the lack of explicit information there is much which must be left to conjecture. The basic principles governing the rhythmic control of music, both ancient and modern, can be reasonably deduced. However, the precise application of the motions to the music before the early eighteenth century remains rather obscure, since actual methods of instruction similar to today's textbooks on conducting, did not exist.

The motions used in conducting seem to fall logically into two categories: (1) those which apply principally to a metrical rhythm, namely, regular beatings of the hand, foot, or some other part of the body, and (2) those which apply to free rhythm, namely, chironomy which is the depicting of the course of the melody with the hand by literally drawing the melodic contour in the air. Up and down motions were used until early in the eighteenth century as the principal method of controlling the rhythm in metricaly organized music. In the early seventeen hundreds, side motions of the hand found acceptance and within a century and a half, developed into the present day beat patterns used to control metrical music of the Western World. Chironomy, which received its name from the Greeks, has been practiced almost continually from their time, or before, until the present day, and is the principal method of control exercised in music such as the rhythmically free Gregorian chant.

During the many centuries between the ancient Greeks and the present day, the rhythmical emphasis in music seemed to alternate between strict rhythm and free rhythm so that the methods used predominantly in one period might be inefectual in another. The mode of conducting had to be suited to the nature of the music it was to represent. It found variations as the character of the music changed, until today the variations have resolved into a highly complex art that includes much more than the simple time beating dealt with in this study. Present day conducting includes the manifestation of phrasing, dynamics, and accents, as well as the specific mood or spirit of the composition.

357 pages, MicA54-3513

## THE THEORY AND PRACTICE OF ORCHESTRAL CONDUCTING SINCE 1752

**Elliott Washington Galkin, Ph.D.**
Cornell University, 1960

The purpose of this dissertation is to study the development of conducting in general and orchestral conducting in particular as a specialized craft. The procedure employed has been to collect and interpret information from primary sources such as dictionaries, textbooks, memoirs, commentaries in periodicals, biographies and autobiographies of the period concerned, as well as to examine the rare existing studies about the history of conducting. Among the best sources are not casual letters or regular journa-

listic reports, but those relatively rare and systematic writings by musicians who described foreign musical events. Spohr's reports about concerts in London and Paris, Chorley's acounts of his travels throughout Europe, and Burney's writings are notable examples. The quasi-publicity material such as that published in the **Allegemeine musikalische Zeitung** (Leipzig) in the 1800's to acquaint the public with musical activities in the various towns is also informative.

The history of conducting has been inadequately treated by writers; the only genuine attempt to study the subject from a scholarly point of view is George Schuenemann's **Geschichte des Dirigierens** (1913). However the work is out-of-date and also contains inaccuracies in the quotation of primary sources; in addition, since Schuenemann was a choral conductor, the instrumental phases of conducting do not receive as detailed treatment as the vocal developments.

It is obvious that a history of conducting must also include an examination of the general artistic climate as it relates to both the orchestra and the conductor. Thus this study also treats such subjects as the growth and tastes of audiences, methods of artistic pedagogy, technological advances in the manufacture and perfection of instruments, as well as the origins and developments in time-beating procedures, early conducting and conductors, rehearsal practices, sizes, shapes, and instrumental arrangements of orchestras, and finally, an examination of modern-day conducting.

The thesis is divided into ten chapters. The first offers background information about the development of (1) the orchestra as a somewhat standardized organization of instruments; (2) orchestration as a specialized technique; and (3) the increase of rhythmic complexity in orchestral writing. The succeeding chapters examine specific descriptions of time-beating, the conductor, and conducting. The arrangement is one in which these chapters are alternately devoted to descriptions from general sources and specialized treatises; both are compared to actual reports of performance practice. Finally, the important conducting handbooks since 1844, such as Berlioz, Wagner, Blitz, Schroeder, Weingartner, Scherchen and Rudolph are studied and evaluated from practical points of view, and the time-beating principles common to all these works are traced. It is shown that these principles developed in a systematic fashion. In conclusion, a study of the technical as well as general aspects of modern orchestral conducting are offered.

There is an extensive bibliography, and an appendix in which many diagrams illustrating the size of various orchestras since the early nineteenth century, and their instrumetnal disposition are presented.

659 pages, Order No. Mic 61-1832

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GARBER, Herbert. **A study and analysis of ideas on communication in modern orchestral conducting drawn from selected readings** (EdD diss., Music and Music Education: Teachers College, Columbia, 9171) 290 p.

Examines selected 19th- and 20th-c. treatises in English that set forth the nature of conducting and its salient aspects. The means by which a conductor communicates with his orchestra are variously conceived psychological essences, such as the conductor's personality, magnetism, and presence, as technical skill, or as a matter of his will and the performing musician's subconscious imitative instinct or "will-less-ness".

* * *

CAMESI, David. **Eighteenth-century conducting practices,** JResearchMEducation XVIII/4 (winter 1970) 365-76.

In the 18th c., the French maintained a tradition of baton conducting. In Italy and Germany, a separate conductor was used in church music while operas and instrumental pieces were usually conducted from the keyboard. In pre-Classical Viennese concertos and symphonies and in Italian operas which were set without a **continuo,** leadership was assumed by the first violinist. Often, both the keyboard player and the concertmaster were involved in the direction of a musical performance. Many 18th-c. conductors were noisy, either stamping the foot or rapping the baton; a number of critical treatises pleaded for quietness and decorum. In the early 19th c., the professional baton conductor became accepted everywhere.

* * *

WOOLDRIDGE, David. **Conductor's world** (London: Barrie & Rockliff; New York: Praeger, 1970) 380 p.

Surveys the rise of instrumental music, the gradual definition of the symphony orchestra as an integral entity, and the emergence of the first conductors, Weber and Berlioz. Describes the attitudes on conducting of Wagner, Liszt, von Buelow, Strauss, Mahler, Weingartner, and Nikisch. Discusses the work of the American conductors Stock, Stokowski, Koussevitzky, Toscanini, Munch, and Szell, and the European conductors Kleiber, Furtwaengler, Walter, Krauss, and von Karajan, among others. Also discusses the social and political climate of the periods involved, the practice of revising original scoring, Beethoven's metronome, conducting with and without a score, and the state of orchestral music today. ❖

## HAL LEONARD APPOINTS SENIOR CHORAL EDITOR

Vice President Art Jenson, recently announced the appointment of J. M. Trepp as Choral Editor for Hal Leonard Publishing. During his carreer as a choral educator and conductor/director, Trepp taught extensively in Northwestern United States public schools and colleges and served as department chairman in several areas. He has toured throughout the United States and Europe as a performer; and his groups have consistently earned superior ratings. Mr. Trepp holds a B.A. and M.M. in choral music. He is past president of the Montana Choral Directors Association and is a life member of ACDA.

In his new position he will coordinate all phaseas of choral production as well as final selection of choral literature for publication.

## BOSTON ACDA FEATURES SWAN IN WORKSHOP

The Boston University Chapter of the American Choral Directors Association will bring Howard Swan, the renowned choral conductor-clinician, to Boston University on Friday, October 17 and Saturday, October 18, 1975. He will present a two-day workshop on choral technique using students from Massachusetts, New York, Connecticut and New Hampshire in the demonstration choir. Dr. Swan will use his chapter in the book **Choral Conducting: A Symposium** as his point of departure for the workshop. A live demonstration of the various schools of choral tone will parallel the brief demonstration Dr. Swan did at the national convention. Information concerning the workshop should be addressed to:

Joseph Huszti
Boston University
School of Music
855 Commonwealth Avenue
Boston, Massachusetts 02215

## Record of the Month

ROBERT M. ISGRO, Chmn., Dept. of Music, State U. Coll. of Arts & Sciences, Geneseo, NY 14454

**Béla Bartók.** Cantata profana. Jósef Réti, tenor; András Faragó, baritone. Choir and Orchestra of the Hungarian Radio and Television, György Lehel, conductor. Deutsche Grammophon LPM 18873.

**Béla Bartók.** Cantata profana. Jósef Réti, tenor; András Faragó, baritone. Budapest Chorus and Symphony Orchestra, János Ferencsik, conductor. Hungaroton SLPX 11510.

**Béla Bartók.** Cantata profana. Richard Lewis, tenor; Marko Rothmuller, baritone. The New Symphony Orchestra and Chorus, Walter Susskind, conductor. Bartók Records 312.

**Béla Bartók.** Cantata profana. Murray Dickie, tenor; Edmond Hurshell, baritone. Vienna Chamber Choir and Vienna Symphony, Heinrich Hollreiser, conductor. Vox PL 10.480.

**Béla Bartók.** Cantata profana. U.S.S.R. State Philharmonic Orchestra and Chorus, Rozhoktvensky, conductor. Period PRST 2757.

* * *

Composers at the beginning of the present century, increasingly conscious of the diminishing vigor and relevance of Romantic style, felt impelled to seek out new means of revitalizing the language of music. Of the various paths pursued, that leading to the use of national musics proved to be one of the most vital and productive.

Although folk elements were imbedded in the musical fabric of the nineteenth — and for that matter, of earlier — centuries, authenticity was not a conspicuous feature. In fact, modification of the borrowed material to make it conform to the prevailing style was the rule with an inevitable emasculation of the original features. Not so with twentieth century composers who explored the new-found and novel approaches to musical composition with full recognition of their potential usefulness. Few were so zealous in their pursuit as the Hungarian Béla Bartók whose investigations into Balkan folk music resulted in the publication of some 2000 songs, five books, and numerous articles on the subject. This life-long interest was a significant factor in the formation of his personal style, which is in evidence in **Cantata profana,** his major choral composition, and the subject of the present review.

The work is scored for double mixed chorus, tenor and baritone soloists, and sizeable orchestra. Folk influence is detectable not only in matters of rhythmic vocabulary, scale construction, and melodic contour, but also in the choice of text which is an adaption of an ancient Roumanian folk ballad. The tale deals with a man whose nine sons are transformed into giant stags. They resist the entreaties of their father to return home, preferring the rustic life to their former one. The story has been variously interpreted as the composer's yearning for personal freedom, or for political freedom for his native land, or for his preference to live in the midst of natural rather than urban surroundings. Whatever its symbolic meaning, the work is a powerful musical entity, fusing aria, cadenza, and a variety of textures for orchestra and for single and double chorus into an impressive and convincing whole.

Of the five recorded versions of the work known to this reveiwer, the first two listed above can be recommended to the listener, while the others suffer from a variety of deficiencies. In the Lehel and Ferencsik versions, one can quibble with aspects of the choral performance: the sound of the sopranos is at times anemic and out of tune, while the basses — particularly in exposed passages or in the double choir division — sing with a somewhat characterless quality. Furthermore, in both discs problems exist in the balance between chorus and orchestra to the detriment of the former which is overshadowed in some passages. (For that matter, balance is not completely satisfactory in any of the versions of the work.)

Nonetheless, both recordings evince a captivating sense of style, an obvious commitment and devotion to the music, and an invigorating vitality and conviction. A slight edge can be accorded the Lehel performance for exceptionally cohesive amalgamation of the performing forces and for finesse and sensitivity to detail and to expressive requirements of the composition (note, for instance, the taut and controlled excitement in the fugal hunt scene, or the choral group's particularly deft handling of dynamics). On the other hand, the sound is cleaner in the Ferencsik recording, and conveys more "presence" in both orchestra and chorus. (The latter version is part of a set of several discs containing all of Bartok's choral music; these might be profitably explored by conductors of mixed, male or female choirs seeking fresh and uncommon repertoire.) The same soloists are heard in both recordings, and despite a tremelo in the baritone which is a bit rapid for my taste, they render their parts in an authoritative manner.

Poor balance, a soggy sound, and a heavy ponderous delivery which furthermore lacks both definition and conviction characterize the Susskind interpretation — faults which the commendable contributions of the soloists cannot redeem.

The soloists in the final two recordings vary from exceptionally good (the unnamed ones in the Rozhoktvensky version) to below average in the one by Hollreiser (the tenor especially has considerable difficulty negotiating his part). As for the choruses, in neither performance can one detect much sensitivity to commonly accepted choral virtues: the tone lacks focus and control, the different vocal registers are left uncorrected, and there is an absence of blend within each vocal line as well as in the ensemble as a whole. Indeed, the shouting which prevails in loud passages makes one think the singers look upon the activity as a competitive rather than a cooperative effort. The conductors may have been striving for boldness of utterance or the big gesture, but it must be reported that the end result is an interpretation which is coarsely drawn and which gives the impression of lack of sympathy or understanding for the music, or both.

**—John Kucaba**

# Choral Reviews


CRAWFORD THOBURN, (Head, Choral Review Section), Dept. of Music, Wells College, Aurora, New York 13026
Carl Fischer; Hinshaw; Frederick Harris; Lawson-Gould; Novello; J. W. Pepper; G. Schirmer; Volkwein Brothers.

JOSEPH V. FARRELL, 439 Wellington Road, Delmar, New York 12054
Alfred; Belwin-Mills; Mark Foster; MCA Music; Edward B. Marks; Shawnee Press; Walton.

JAMES E. McCRAY, Chairman, Music Dept. Longwood College, Farmville, Virginia 23901
Roger Dean; Oxford Press; Peer Southern; C. F. Peters; Richmond Press; Schmitt, Hall & McCreary; Warner Brothers.

BYRON McGILVRAY, School of Music, Eastern New Mexico University, Portales, New Mexico 88130
Augsburg; Bourne; GIA; Hope; Neil A. Kjos; Theodore Presser; E. C. Schirmer.

FRANK N. SUMMERSIDE, Chairman, Dept. of Music, Westmar College, LeMars, Iowa 51031
Joseph Boonin; Boosey & Hawkes; Galaxy; Hal Leonard; Lorenz; Word, Inc.

MRS. RUTH E. WATTS, Box 2298, East Tenessee State University, Johnson City, Tennessee 37601
Cambiata; Concordia; Hansen; E. C. Kerby; Ludwig; Editions Salabert; Summy-Birchard.

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## LAWSON-GOULD

New issues from Lawson-Gould include several editions of older music — much of it previously unavailable in modern editions. David Streetman has edited **Habe Deine Lust An Dem Herrn** (SATB with Organ, LG51830, 60c) taken from the "Geistliche Harmonien" by the Hamburg composer Christoph Bernhard. According to the editorial foreward, this continuo-motet is apparently made available here for the first time since the original part books were printed in 1665. Streetman has realized the figured bass, provide an English paraphrase/translation of the German text, and added dynamic and tempo indications, all of which are clearly marked, or duly noted in the editorial foreward. The ranges and tessiture of the soprano, tenor and bass parts are normal, but as is often the case with North German church music of this period, the range and tessitura of the alto part is low, which may cause balancing problems with the tenors if female altos are employed. The piece is typical for the time and place in which it was written, and technically I would rate it medium in difficulty. While there is no reason why it could not be performed by any mixed choir from high-school age on up, it might be of particular interest to groups specializing in baroque music.

Clifford M. Shipp has arranged another Elizabethan part-song for women's voices, this one by John Ward (d. 1641) entitled **Fly Not So Fast** (SSA a cappella LG51659 40c). As far as I can ascertain, the only modern edition prior to this one is that of Fellowes in Vol. XIX of the "English Madrigal School". It is a delightful work, consisting of two contrasting, contrapuntal sections, each of which is repeated. While the ranges and tessiture of all the parts are within normal limits, it should be noted that the two soprano parts are equal in their demands, and frequently cross. Recommended for women's choruses from high-school age on up.

Orlando Di Lasso's **Faithful and True** (Willig und Treu) (SSATB a cappella, LG51840, 40c) has been edited by Walter Ehret. While the piece itself is worthwhile, this version suffers from a total lack of information concerning the editorial practices which have been employed, and comparison with the edition of the collected works of Di Lasso reveals that substantial editorial changes have been made. The editor has changed the meter signature from ¢ to 4/4 which affects the phrasing in performance.

The Quintus and Tenor parts of the original have been exchanged in this version. Both of these parts would probably have been sung by men, so the exchange results in a somewhat more graceful tessitura for the modern alto and tenor voices. Thus, a work originally scored for SATTB has been realigned for SSATB, and since the editor has retained the original key, what will result in performance will be quite different from what the composer envisioned. One wishes that the editor had furnished this information in an editorial note — particularly since there is ample room for such remarks as the first inside page of the octavo is blank. Tempo indication, dynamic markings and a paraphrased English text have also been provided by the editor. Despite the above reservations about editorial practice, I find this an attractive, short example of Di Lasso's German secular output. Ranges and tessiture are moderate, and the parts are not technically difficult. I would contend that the work would sound to better advantage with high tenors on the "alto" part (which never goes above an A) if you have enough of them. Altos then would sing the "second soprano" part. Suitable for chamber choruses from high-school age on up.

Conductors searching for fresh Americana to program during the bicentennial might be interested in the seven part-songs comprising the cycle **In Maytime** op. 35 by the relatively unknown 19th century American composer, Oscar Weil, as edited by Jack Boyd. According to the editorial forward, Weil was born in New York state in 1840, studied in Leipzig and Paris, and finally settled in San Francisco as a music critic and composer. The songs are issued separately as follows: **Ye Winds of Winter** (LG51793), **On Meadow and Hillside** (LG51794), **No Tears Have We To Shed** (LG51795), **Tears Are Idle** and **Said the Swallow** (LG51796), **If Love, Like Spring, Can Come And Go** (LG51797), and **Ah, Thou Golden Month of May** (LG51798). All are for four part mixed voices, and each is priced at 40c. They were originally intended as domestic music for amateur soloists, the texts and musical style redolent of romanticism — the music descending directly from the tradition of Schumann's part-songs and Brahms "Liebeslieder Walzer". A few of them, or the whole set might make an attractive and interesting addition to the program of a chamber chorus.

**—Crawford R. Thoburn**

## WALTON MUSIC CORP.

If you are looking for workable and musically satisfying compositions to use in a variety of concert and worship situations throughout this Bicentennial year, I highly recommend turning to the 21 William Billings' pieces listed in the Walton Catalog. "The Best Of Billings" series is for SATB, a cappella and have catalog numbers 2200 through 2220. The cost for each octavo is from 30 to 40 cents. The editor, Richard C. Pisano, has placed all editorial markings in brackets. In many of the homophonic sections he has switched the tenor and soprano parts, allowing the melody to be more dominant. Also the switch puts the tenor part in a more accessible range, especially for high school tenors. The publisher notes that the Billings' pieces are recorded by the Gregg Smith singers on a Columbia



The first international conference on Research in Singing will be held at the Jack Tar hotel, San Francisco, November 6-7, a joint meeting of the International Association for Experimental Research in Singing and the Acoustical Society of America. Contact John Large, Music Department UCSD, La Jolla, California 92037, P. O. 109) for further information.

Winners in the fifth annual **Word, Inc.** Young Singer of the Year competition are Kevon Circle, Overland Park, Kansas, first place ($4,000) scholarship at Baylor University; Katherine Lee Cearley, Austin, Texas and Mark Hudgins, Virginia Beach, Virginia, runner-up ($2,000) scholarships.

recording, which can serve as a valuable means of introducing your chorus to Billings' works.

The sinewy lyricism of the canon **When Jesus Wept** (#2205) will be enjoyed by singers and audience alike. This lovely piece can be sung by any group which is capable of singing a 4-part round. Any combination of equal or mixed voices can be used. Although the text is most appropriate for the season of Lent, its melodic and emotional appeal will allow it to be included in almost any worship or concert program. Recommended for elementary through adult choirs.

**Jargon** (included with "Morpheus" in #2213) is a striking piece for its Ivesian dissonance and its brevity — 15 seconds. This is a very important piece: it shows the extent of Billings' interest in exploring harmonic dissonances to program and underpin his texts. The high tenor part may present a greater degree of difficulty than its medium rating, but the piece remains singable and powerful in its effect. Highly recommended for mature high school through adult choirs.

**Be Glad Then America** (#2218, SATB, a cap.) highlight, with grand drama, the depths of oppression and the height of freedom's joy felt by the patriots of the Revolutionary years. The text, which is freely adapted from Joel, Chapter II, of the Old Testament, makes the piece appropriate for worship service or concert use. This piece includes most of Billings' compositional devices, including fuguing tunes. It is "the Billings' work" to be included in bicentennial programs. Of medium difficulty and of moderate length it is suitable for mature high school through adult choirs.

**Ben Franklin Sez** (for SATB, a cap., #3063, $1.00) is a collection of 17 short, clever, and very humorous sayings of Benjamin Franklin set by Norman Luboff in a witty and popular harmonic style. Each of the 17 settings lasts a few seconds and each one contains a punch line which should generate immediate laughter from the audience. This collection could be performed by grouping the short pieces in any number or order, or they could be sprinkled singly throughout a program or several programs. The musical vocabulary employed by Mr. Luboff is predominantly diatonic with sections employing secundal and quartal harmonies within clearly established tonal centers. The soprano and bass occasionally divide. All the vocal lines sing. The tessitura of the parts and the humorous appeal of the texts make this a usuable collection for junior high through adult choirs. For those who would like to add a light touch to their concert programs, this collection is highly recommended.

A contemporary American composer of great versatility, who deserves inclusion in bicentennial programs this year, is Brent Pierce of Los Angeles, California. His **Jazz Fragments** for SATB choir, piano, bass drums, trombone, guitar, trumpet, and flute is laced with fresh, exciting jazz lines. These extemporaneous-sounding lines are artfully woven into the total musical structure. The vocal lines are lyric, and the texts are durable. Each octavo contains the transposed instrumental parts notated in full score fashion in each of the choral systems. Thus all of the musicians can see all of the parts. The instrumental parts are published separately as well. The instrumental parts, including the piano, are often contrapuntally independent of the choral parts. The absence of a piano condensation of the instrumental parts will necessitate and encourage, rightfully, use of the indicated instruments. Of the three pieces in **Jazz Fragments,** this reviewer finds the first two more satisfying.

**Fragment** #2969 (Instrumental parts #2969A). In this first of the three pieces the choral writing is homophonic throughout with divisi sections in all the voice parts except the bass. All voices usually move in rhythmic blocks and in simple duple divisions of the 4/4 meter. The vertical sonorities beneath the sopranos' lead are all based on diatonic harmony which employs seventh chords throughout the piece. The choral parts are of medium difficulty. More difficult are the rhythms for the piano, flute and trumpet. Because of the low to medium tessitura of the tenor voice parts, it can be augmented, or even sung by baritones. A challenging 8 measure solo, which requires flute-like agility of the soprano voice, occurs in the middle section of this piece. This secular piece is recommended for mature high school through adult choirs.

**Hosanna** #2970 (Instrumental parts #2970A). The text of this piece is its title. It is suitable for jazz worship or concert. It vibrates with short, rhythmic motives being dispersed throughout the voices and instruments in contrapuntal figures based on five-tone fragments of the aeolian mode. As the single word text travels from voice to voice, through occasional changing meters which main-

tain a steady eighth-note pulse, the instruments leap into the choral sonorities to reinforce and to extend their line with varied tonal colors. Periodic bursts of quartal and tertian harmony in block writing provide effective bases from which the linear sonorities continue to spring. Later in the piece, an exciting section of rhythmic tension is heard in 2/4 time as quarter-note triplets in the chorus are superimposed on a double time, gospel-style, ostinato figure in the instruments. This section gives way to the final section where harmonic tension takes over to the end: repeated, vertical blocks of extended chords occur in the chorus while the rhythm section continues in double time, and the melodic instruments interject terse and reiterative fragments in the final chords of medium difficulty, this exciting piece is performable by good high school choirs.

Both **Fragment** and **Hosanna** are 40c per octavo. Instrumental part prices can be supplied by the publisher.

**—Joseph V. Farrell**

### THEODORE PRESSER

**The Bill of Fare,** Carl Zollner (C. E. Leslie), SATB, acap., 332-06860, 12c, (E).

**The Bill of Fare** is a Presser reprint of an 1883 Oliver Ditson Publication, and it is sure to be a hit during the Bicentennial celebrations. Except for a short four bar introduction, where the customer cals for service, the entire piece consists of the waiter's rundown of the items on the day's menu. It is not melodically, rhythmically, or harmonically difficult, yet the variety of all these elements combines for a real "show stopper." Good diction on the part of the performers is a necessity. It is a piece that would lend itself well to simple choreography. The singers and the audience will enjoy it — and it's only twelve cents!

**Lamentations of Jeremiah,** Francois Couperin, SA, 2 soloists, continuo (str. ad lib.), MC 14, 50c, (M).

This is a piece that conductors who work with women's voices should know. Paul Boepple did a fine editorial job on Couperin's setting of the Lamentations. He gives extensive background information in the introductory notes, and the music iteslf has ample performance suggestions. The editor has even gone so far as to write out performance directions for the ornaments that the music requires. He also made a nice realization of the figured bass. The composition does require two soloists in addition to the chorus. The work is not difficult. The ornaments can easily be negotiated by high school groups, and the ranges are not extreme. It will demand that each line be clear and definite, especially when both voices of the chorus are performing the ornaments together.

### AUGSBURG PUBLISHING HOUSE

**Te Deum Laudamus,** Richard Proulx, SATB, bari. solo, bells, 11-1729, 45c (M).

**Te Deum Laudamus** is a versatile composition, suitable for both worship and concert use. Proulx's setting of the John Dryden prayer opens with the baritone soloist intoning the Latin incipit, "Te Deum laudamus," followed by a plainsong line that utilizes all the voices in unison. The simplicity of the unison line is contrasted by the composer's use of soft dissonant chords. Proulx often uses chord clusters in the bells to highlight a choral texture that makes extensive use of open parallel fifths and sevenths, as well as

## CHORAL REVIEWS —

augmented fourths and parallel major triads. There are several meter changes (2-2, 3-2, 3-4), and the long phrases provide an excellent piece to work on this aspect of choral singing. The piece closes like it began — with the baritone soloist intoning the incipit.

**Cherry Tree Carol,** Jean Berger, SATB, pno., bass, flute, perc., 11 9094, $2.50, (M).

Berger's latest composition, **Cherry Tree Carol,** can be used either as a concert piece or as a liturgical drama. Scored for piano, flute, bass, percussion bank and optional dancers, the work is interesting, rhythmic, and exciting. The choral parts are easy, but the rhythms, because of frequent 7-8, 6-8, 5-8, 9-8 meter changes, will cause some problems in the beginning. It should be noted that the chorus parts divide into six and sometimes even eight voices. Berger has given a good outline of the movement involved if the piece is to be used as a drama, but he also leaves room for creativity and improvisation on the part of the performers. It will be necessary to have a good pianist and good percussionists before the work is attempted. With a duration of about eighteen minutes, **Cherry Tree Carol** can be an ideal piece to include as a major work in a Christmas concert.

### GIA PUBLICATIONS

**Gloria,** Alexander Peloquin, SATB (with congregation or unison choir), or., br. ad lib., G 1926, 80c, (M).

**God is in His Holy Place** (G 1924); **Prayer** (G 1925).

These three pieces by Alexander Peloquin are taken from his composition called **Celebration, Prayer, and Praise.** The work was composed for a festival celebration, and the three movements are good examples of the Peloquin "style." All except **Prayer** are very rhythmical, making use of syncopation and accent shifts. Each movement is different, however. The **Gloria** has a nice line for a unison choir (or congregation) that the composer uses throughout the piece. It is not difficult, vocally or instrumentally, and the organ is often called upon to fill in notes that are missing in the voice parts. **God is in His Holy Place** is very similar to the **Gloria** except that there is no unison chorus. **Prayer** is unique in that the conductor has the option of using the words written into the music or substituting those of his choice. It calls for a soloist to execute the prayer section, while the chorus joins later. It is, by necessity, metrically free, resembling a plainsong line sung in parts. All these pieces are worthy of investigation.

### E. C. SCHIRMER, INC.

**Fanfares,** Daniel Pinkham, SATB and optional chorus or congregation, tenor solo, 2 trmpts., 2 trmbs., timpani, 2 percussionists, organ. (MD).

Daniel Pinkham's newest composition, **Fanfares,** may well become a sequel to his **Christmas Cantata** in impact and popularity. It is a work of breadth and intensity. From the eleven-measure opening instrumental section to the rousing "Alleluia" ending, **Fanfares** will not cease to delight and move both performer and listener. It is divided into four sections: "Prophecy," "Proclamation," "Alleluia," and "Psalm," each dealing with a particular aspect of the birth of Christ. Any one movement could be lifted and performed as an independent work. "Prophecy" is taken from Isaiah 11 and is

scored for SATB chorus. At times Pinkham uses his instruments as punctuation to the voices. At others, the brasses are used to double the voice parts. The ending of the section has "colle parte" organ and voices in a beautifully simple setting of Isaiah's prophecy of Christ's birth. In the second section, the tenor soloist carries the burden of the Isaiah proclamation (Chapter 30). This line is punctuated, accented, and echoed by the chorus and instruments. The frequent meter changes make the tenor solo flow in a logical speech-like manner. The angular solo line is often contrasted by short, one-note intoned sections. The "Alleluia" is very interesting and moving. The tempo is rather rapid, and though there are no meter changes, the composer avoids repetition by varying the metrical entrances of the word "alleluia". It is a joyous, enthusiastic setting. The closing movement is a novel treatment of the familiar Psalm 150. Most of the vocal line is given to the unison chorus. The instruments, again, are used at times as a punctuation interlude between the text phrases and at others as harmonic support to the line itself. The last rousing "Alleluia" is a fit ending to a piece proclaiming the birth of Christ. In order to perform this work one will need a good tenor soloist and good percussion players. The ranges are not extremely wide, and though the rhythms are intricate at times, it can be performed by good high school, church and college choirs. Duration — about ten minutes.

**Susani,** Richard Felciano, SATB, organ, glockenspiel, electronic tape, (D).

**Susani** is called by Felciano a "Carousel for Christmas" and is based on a 14th century hymn tune. It is a good example of writing that uses advanced compositional techn'ques. Very detailed rehearsal notes are included so the conductor should not find the performance of **Susani** too difficult. The choral writing is simple and effective with most of the vocal lines set contrapuntally. There is contrast, however, as the piece is climaxed by a beautiful unaccompanied homophonic section. The organ part is used more melodically than as harmonic support for the vocal lines. **Susani** is a composition of numerous possibilities. It is an ideal work to use to introduce avant garde music to high school students. It can be used just as well as an anthem for a church choir. And college ensembles should find it exciting and challenging to perform. Duration — five minutes.

Both of the above works were reviewed from manuscript copies provided by E. C. Schirmer, thus they have no publisher numbers. At the time of this publication, however, both are available from the publisher.

—Byron McGilvray

## MARSHALL TO TEACH IN BANGKOK, THAILAND

Kenneth R. Marshall recently resigned his position at Brevard Community College, Cocoa, Florida, to accept the post as director of choral activities at the International School at Bangkok, Thailand, beginning this fall. During his work at Brevard, Marshall taught choir, piano, organ, theory and humanities, as well as organist-director at a local church, director of several musicals for the college and Musical Theatre of Brevard. He was faculty advisor for the Phi Mu Alpha chapter, founded and directed a popular singing group, began the Madrigal Christmas Dinner tradition, served as Program Chairman for several division and national Choral conventions and has been serving on the Choral Review Staff for **The Choral Journal.**

With nearly eighty percent of its students being American, the International School of Bangkok is the largest institution of its kind in the world. Here Ken will direct the Concert Choir, Madrigal Singers and The Young Internationals. The latter group, sponsored by Pan American World Airways, will concertize throughout various Far East countries. He will be replaced on the Choral Review position by Mrs. Melva Lou Sebesta, of Gregory, Texas. The Journal staff joins friends in wishing Ken an exciting and rewarding tour of duty in Thailand.

## ORTLIP FOUNDER-DIRECTOR OF YOUNG SINGERS OF CALLANWOLDE

Stephen J. Ortlip, MA, MSM, AAGO, has resigned as director of the Chattanooga Boys Choir to become Founder-Director of the Young Singers of Callanwolde, the official DeKalb County center for the arts. He is also organist-choirmaster in suburban Atlanta's Decatur Presbyterian Church.

During his 18 years of leadership, the Chattanooga Boys Choir sang for state, national and international conferences and toured annually throughout the U.S. and Canada. Numerous works have been commissioned for the group and a new Bicentennial operetta is in preparation by Tennessee composer Kenton Coe.

A graduate of Union Theological Seminary, Ortlip has served as president of the New England Choir Directors Guild, Dean of the Chattanooga AGO, and on the Music Advisory committees for the Tennessee Arts Commission and the Southern Presbyterian church. He is a member of AGO, MENC, ACDA, TMEA, Hymn Society of America and Choristers Guild. He is active as consultant and festival director, serving this summer at Montreat Church Music conference and the Alabama Federation of Music Clubs Church Music conference at Tuscaloosa.

## KIRK TO DIRECT POTSDAM WORKSHOP

A two-day workshop and demonstration of choral music for the Middle School and Senior High School will be held on Friday and Saturday, September 26 and 27 at State University College, Potsdam, New York. The featured clinician will be Theron Kirk, Director of Choirs and Chamber Orchestra at San Antonio College. He is the composer of more than 600 published works for chorus, chamber groups, symphony orchestra, band and an opera, many of which have been written on commission. He is in constant demand as clinician and guest conductor at state and regional festivals throughout the nation and has toured Europe repeatedly as conductor with the Universal Academy for Music.

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### DR. CLYDE HOLSINGER

We regret to report the death of ACDA member and long time friend, **Dr. Clyde Holsinger,** this spring from a heart attack. Head of Manchester, Indiana, College Music Department, for nearly 30 years, Clyde also served as choral director.

## ADVERTISERS INDEX



## 1976 ACDA PEOPLE-TO-PEOPLE GOODWILL MISSION

Due to the tremendous success of the 1974 American Choral Directors Association People-to-People Goodwill Mission to the Soviet Union, Poland, and Western Europe, a second mission composed of ACDA members will be formed to return to Eastern and Western Europe in 1976. The countries to be visited will be Sweden, Poland, Czechoslovakia, Yugoslavia, and Great Britain. The delegation will leave New York May 30, 1976, and return June 20. These dates were established around the school and university calendars of the countries to be visited.

The People-to-People International Program was established by President Eisenhower and has been fully supported by each succeeding administration. This international program will give ACDA members a unique opportunity to meet with top choral conductors and composers, to see and inspect in person local conservatories and schools, and to gain new knowledge of the present trends in choral music now taking place in these countries.

All members of ACDA are eligible to be a member of the delegation which will be limited to thirty-eight persons. The cost for the three-week mission will be $2,137.

For further information, all members are urged to contact Morris D. Hayes, ACDA Vice President, Department of Music, University of Wisconsin-Eau Claire, Eau Claire, Wisconsin 54701.

### 1976 ACDA DIVISION CONVENTIONS

**EASTERN**
February 27-28
Hotel Washington
Washington, D.C.

**NORTH CENTRAL**
March 4-6
Columbus, Ohio

**NORTHWESTERN**
February 27-28
University of Washington
Seattle, Washington

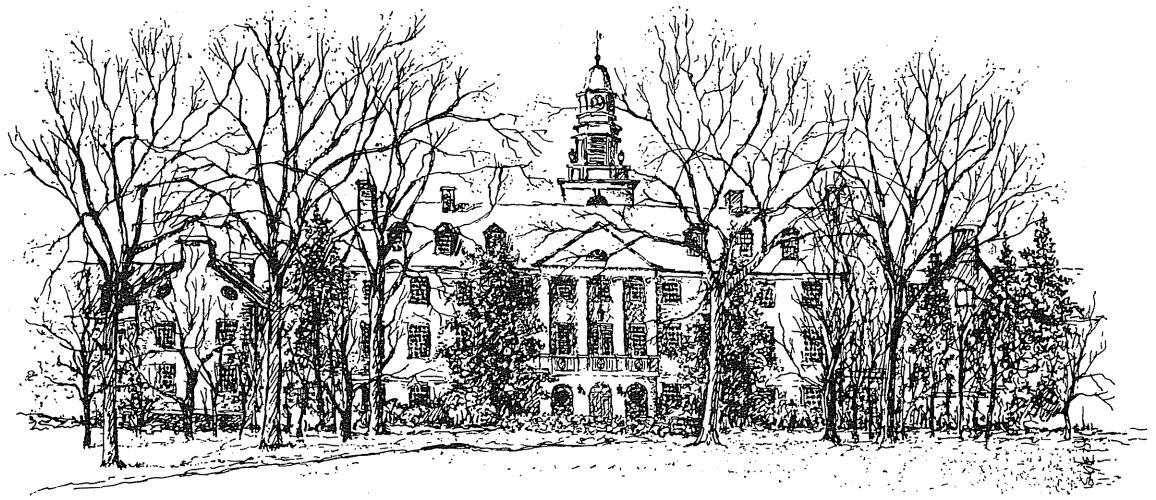
**SOUTHERN**
February 19-21
Hospitality House
Williamsburg, Virginia

**SOUTHWESTERN**
March 19-20
Hilton Inn West
Oklahoma City, Oklahoma

**WESTERN**
February 12-14
Rickey's Hyatt House
Palo Alto, California

**ACDA BICENTENNIAL CELEBRATION**
**Interlochen, Michigan**
**July 19-24, 1976**

**1977 ACDA NATIONAL CONVENTION**
March 3-5
Fairmont Hotel
Dallas, Texas



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Westminster's Organ Department, already the largest in the world, will be adding two new Flentrop organs to the equipment roster this year. Student life will be complemented significantly with the completion of the $1.6 million Student Center-Dining Commons in late autumn, and the new faculty appointments of composer Alice Parker and hymnologist Erik Routley reflect the College's continuing search for excellence.

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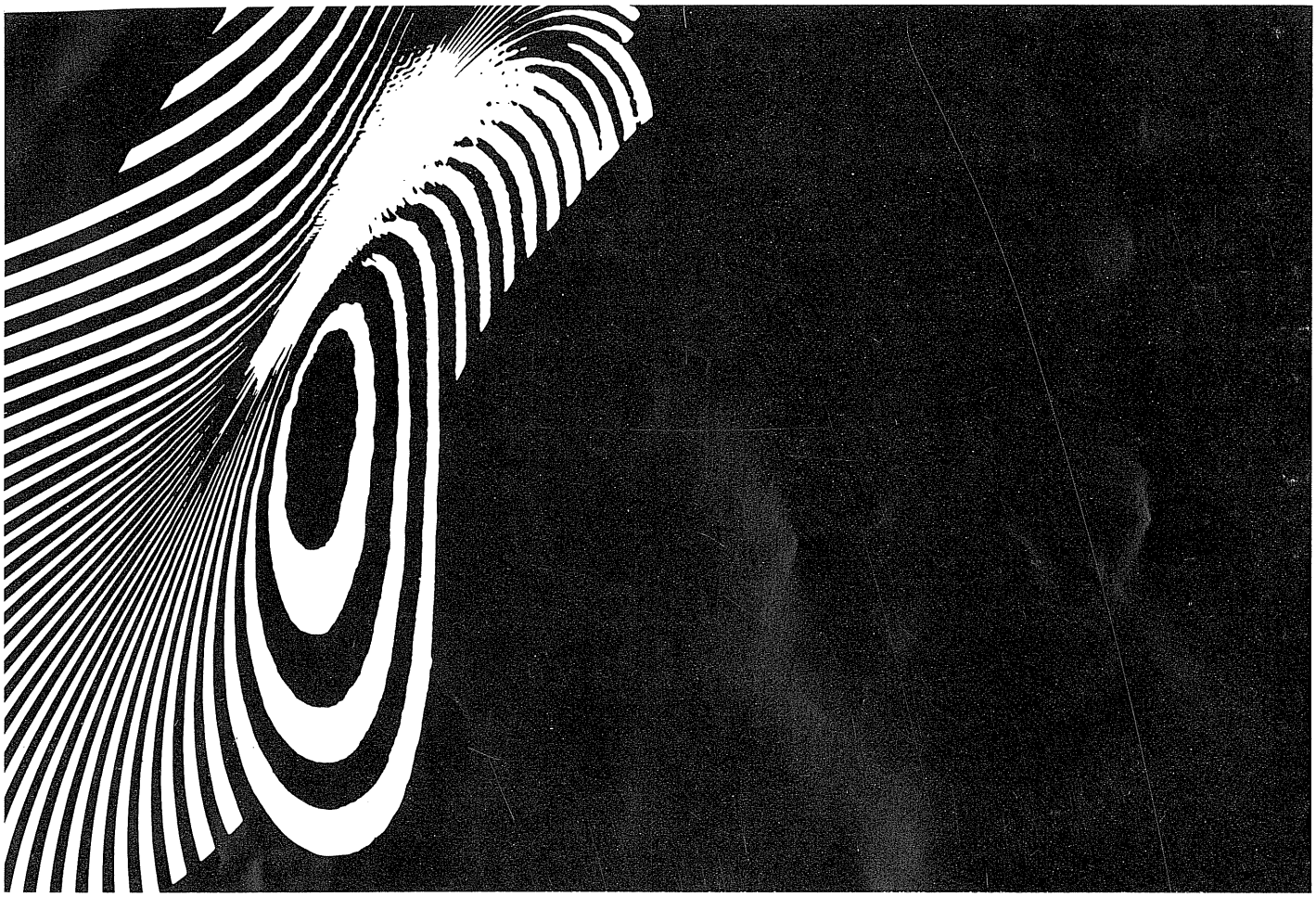

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